

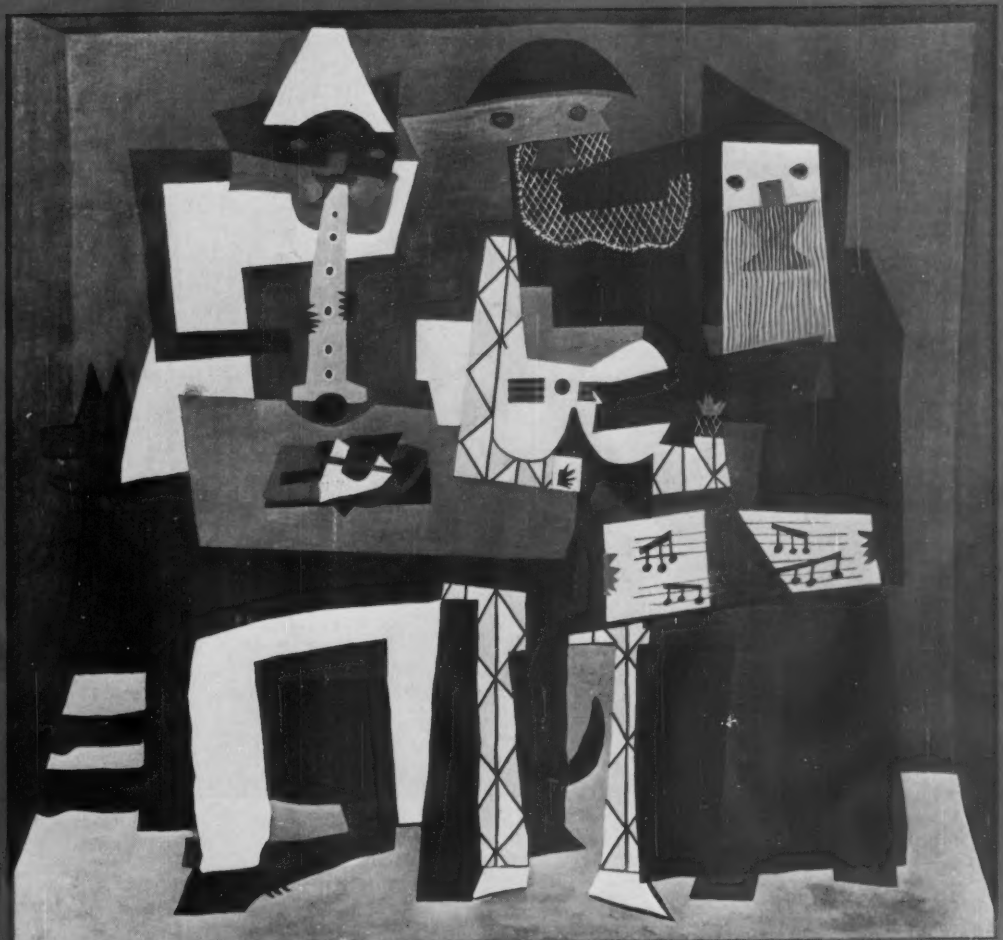
music journal

SEPTEMBER 1959

FIFTY CENTS

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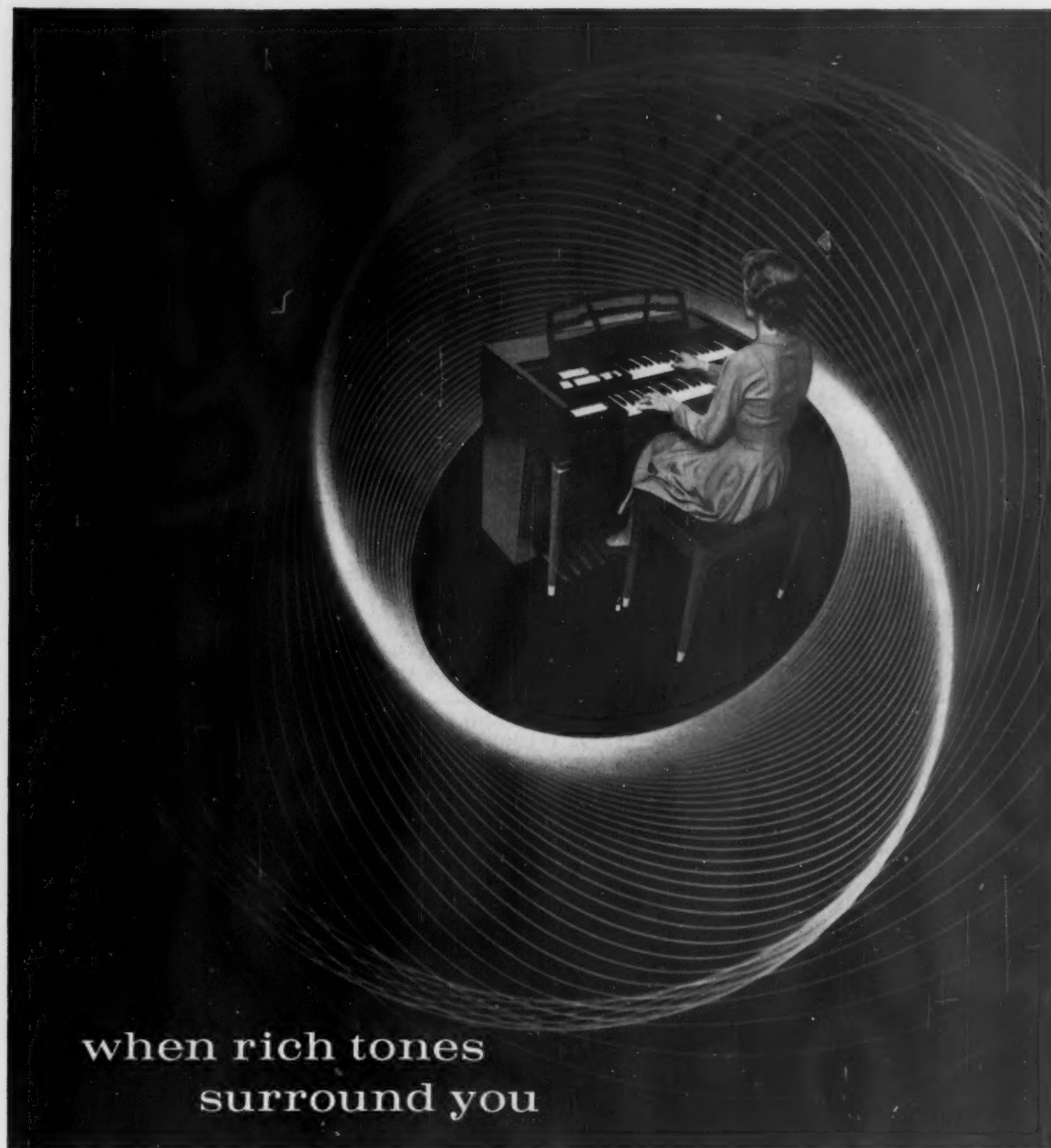
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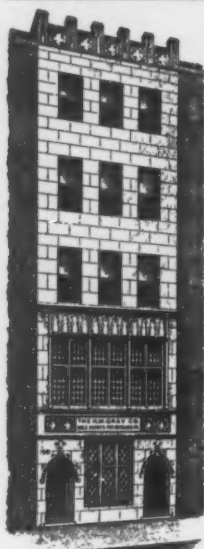
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music journal

Editorial, executive and advertising offices: 157 W. 57th St., New York 19, N. Y.

VOL. XVII, No. 6

September, 1959

Fifty Cents

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Cover Picture: Three Musicians, by Pablo Picasso

Courtesy of Museum of Modern Art, Mrs. Simon Guggenheim Fund (See p. 4)

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Music Journal — Educational Music Magazine is published eight times yearly: January, February, March, April-May, June-July, September, October, November-December, by The Music Journal, Inc., 157 West 57th Street, New York 19, New York. Subscription rates: one year \$4.00, two year \$7.00, three years \$10.00. Canadian subscription: \$4.50 per year. Foreign subscriptions: \$5.00 per year. Entered as second class matter at New York, New York. Issue No. 6

Postmaster: If undelivered, please send Form 3579 to Music Journal, at address above.

Editorially Speaking . . .

THE month of September means the beginning of a new fiscal year for *Music Journal*, as well as a new term for schools, colleges and universities, representing a large percentage of the readers of this magazine, both students and teachers. It is a time of renewed activity also throughout the music industry, now so closely allied with music education and the advancement of the art in general.

Music-lovers are looking forward to the fall and winter season for concerts and opera, perhaps buying instruments and sheet music for their homes, searching their local papers for the announcement of musical programs on radio and television, reviews of new records and hints on getting the best results from the modern miracles of hi-fi, stereo and musical electronics.

Progressive teachers are sure to be on the look-out for up-to-date materials that will increase their efficiency, regardless of whether they are working privately or in the public school system, a special music school or the music department of a college or university. Band leaders are finding new ways of improving the accomplishments of both marching and concert units. Orchestral conductors in educational institutions of all kinds are developing healthy competition in the sometimes neglected field of strings and other instruments, perhaps less popular than those of the band but equally necessary for a well rounded performance. Choral directors also have their problems, to which they are applying fresh imagination and initiative. The teachers of individual instruments and voices contribute their full share to the achievements of ensemble groups.

In all these activities, *Music Journal*, its editors, contributors and advertisers, will continue to take a sincere and practical interest, offering stimulating, entertaining and informative material covering as wide a field as possible and continuing a policy which has thus far proved consistently successful, the production of an "all-around magazine of music."

A SUMMARY of this general approach to music, plus important statistics for the past year, will be found in the 1959 *Music Journal Annual*, just off the press and surpassing even its two popular predecessors in size and significance. The articles, by leading authorities, cover such subjects as group singing, techniques of

the band, orchestra, piano and "recreational" instruments, hi-fi and stereo, problems of copyright and the activities of all the musical organizations of the United States, with their current executives and addresses.

The annual portrait gallery is this year devoted to the musical entertainers of America, including fifty pictures of the most popular personalities in this field, each accompanied by an authoritative biography. To this is added a completely novel pictorial and biographical record of the men and women who "make the wheels go around" in the music industry, a most important group representing practical contacts between the business and the art and teaching of music.

For permanent reference, as well as current information, there are the traditional listings of published music, books and record albums representing the past twelve months, all conveniently keyed for quick and dependable results. An index of articles appearing in *Music Journal* from September, 1958, through July, 1959, and another covering the advertisers in the *Annual*, with additional pictorial features, timely news items, and the highly significant announcements of the music industry itself will be welcomed by every reader, rounding out an impressive and valuable record of an unusually active year in music.

Elsewhere in this issue an advertisement will be found, giving information on how subscribers can acquire the new *Annual* at the lowest possible cost.

IN place of the customary *Music Educators' Round Table*, we are publishing this month an article on music criticism by its regular conductor, Jack M. Watson, whose editorial activities will be interrupted while he is abroad. This is the first of a series on this important subject, eventually to be published also in book form. The remaining articles will have the following titles and authors: *Historical Perspective in Music Criticism*, by Ralph Daniel; *Evaluating Chamber Music Performance*, by Walter Robert; *Evaluating Piano Performance*, by Bela Nagy; *Evaluating Vocal Performance*, by Marko Rothmuller; *Evaluating String Performance*, by Fritz Magg; *Evaluating Orchestra Performance*, by Tibor Kozma, and *Evaluating Opera Performance*, by Ross Allen. This authoritative material should be of unusual interest to our readers.

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OUR PICASSO COVER

THE picture on the cover of this month's *Music Journal* reproduces the world famous *Three Musicians* by Pablo Picasso and is made available through the courtesy of New York's Museum of Modern Art, where it has proved one of the most popular paintings on exhibition.

Concerning this unique inspiration Alfred H. Barr, Jr., Director of Collections at the Museum, writes as follows in *Masters of Modern Art*: "During his long career as a painter Picasso has periodically concentrated his energies to produce a single canvas which sums up a whole period of his work. The *Three Musicians* is such a picture.

"And not only is the *Three Musicians* one of Picasso's climactic achievements, it is perhaps the culminating work of cubism, the most important movement in the art of the first quarter of our century.

"Cubism had begun with another great Picasso canvas, *Les Femmes d'Alger* of 1907. It developed during the following five years as an art of austere analysis, of breaking up the shapes of objects into angular fragments and cross sections, turning them about, making them transparent and then reintegrating them, transmuting them into a new form or construction.

"About 1913 the cubists turned toward a simpler, flatter and more decorative style often called 'synthetic cubism' and magnificently demonstrated eight years later by Picasso's *Three Musicians* of 1921. . . . In the *Three Musicians*, the traditional *Commedia* figures appear again as musicians seated around a table: Pierrot in white at the left playing a recorder, Harlequin in the center with a guitar, and at the right a strange figure in a domino or monk's black habit, singing behind his veiled mask while he holds his music on his knees. Beneath Pierrot's chair sprawls a dog.

"The subject of the *Three Musicians* is traditionally gay; but by means of the monumental size of the picture, its sombre background and mysterious masks, Picasso transforms the three music-making comedians into a solemn and majestic triumvirate."

Music Journal thanks Mr. Barr for permitting this quotation. ►►►

SPACE MUSIC

Once the sky was a starlit cover
Enclosing far-off pages
Of the music of celestial spheres
That plays there through the ages.
Now, the cover of that book
Is scrawled with jet plane smoke,
And man-made lightning rides the
sky,

And man-made thunderstroke.
Few ever heard the music caught
Above this plane-carved binding,
But somehow all the peace of earth
Has fled beneath this grinding.
I wonder if those music pages
Are jangled too like earth,
Reflecting in their strident sounds
Our modern music's birth.

—Alice Josephine Wyatt

SUMMER AFTERNOON

I humbly beg your pardon,
Mr. Mocker in the garden,
If you feel that I'm intruding
As I lie here in the sun.
I trust it's not fatiguing
To trill music so intriguing
That the song will weave enchant-
ment

Long before the day is done.
The honey bees are humming
And the butterflies are thrumming
As they float about—ecstatic—
In an exquisite ballet.
Oh, the breeze has blown me blowzy,
Now the warm sun makes me drowsy
As your pulsing throat is trilling
In a lovely roundelay.

—Florence Eakman

MUSIC

So quickly music goes,
I cannot trace
The outline of a single note.
Its tender grace
And flutterings drift afar
Into the blue
Where angels are
Catching the jewels new,
Holding them high
In gold-rimmed cup,
For a kiss by each pale star.
So quickly music goes
Into a realm afar!

—Caroline Converse

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B.M.I. AWARDS

NINE young Americans have been awarded a total of \$8,000 in the seventh annual Student Composers Awards competition, sponsored by Broadcast Music, Inc., 589 Fifth Avenue, New York 17, New York. More than \$50,000 has been awarded to student composers by BMI since 1951 when SCA was established. Current awards have gone to David S. Bates, 22, Massillon, Ohio, studying at the University of Michigan, for his *Fantasy for Violin and Piano* and *Sonata for Solo Violin*; Jed Curtis, 17, of Michigan City, Indiana, a student at Elston High School, Michigan City, for his *Sonata for Flute and String Quartet* and *Rondo for Four Trombones*; Marjorie Grief, 23, of New York City, studying at Columbia University, for her *Composition for String Quartet and Variations for Orchestra*; Michael M. Horvit, 26, of Pepperell, Massachusetts, studying at Boston University, for his *Symphony No. 1*; Gerald Humel, 27, of Cleveland, Ohio, studying at the University of Michigan, for his *Concerto for Clarinet and Orchestra*, the ballet *Devil's Dice*, and *Overture Jochem Wessels*; Alan Kemler, 28, of Chestnut Hill, Massachusetts, studying at Boston University, for his *Duo Concertante for Flute and Clarinet*, *String Quartet in One Movement and Introduction and Allegro for Orchestra*; J. Theodore Prochazka, 29, of Roselle Park, New Jersey, studying at the University of Illinois, for his *Suite for Woodwind Quintet*; Thomas R. Putsche, Jr., 29, of West Hartford, Connecticut, a private student of Arnold Franchetti, for his one-act opera *The Cat and the Moon* and *Three Bugs*, a set of piano pieces; and William Wilder, 19, of Derry, New Hampshire, studying at Harvard College, for his *Trio II for Flute, Clarinet and Violin*, *Trio I for Clarinet, Horn and Piano*, and *Concerto III for Orchestra*. Write for entry blanks to Russell Sanjek at B.M.I.

A comprehensive and up-to-date index of sacred vocal solos will be found in *A Guide to Music in Worship* by Edgar J. Moore. Published by Crown Publishers, it is a complete reference book for clergymen, choir directors, church soloists, organists and lay music committees.

THE STUDENT SPEAKS

ALTHOUGH closely associated with music all my life, until my college years I had few opportunities to hear good music, either in concert or on records. This situation, plus the fact that my practical musical experience contained little emphasis on discovering the intrinsic meaning of each piece of music, caused me to become an active music student who had little real understanding of music either listened to or participated in. This shallow background in music has greatly deterred my more mature efforts at becoming a musician.

To correct such a situation, which occurs with so many students, I would like to see a high school music literature and appreciation course for serious music students. Fundamental to such a course: (1) Basic outline and characteristics of the periods of music and the composers most important in each period; (2) Instructions in how to listen to music and what to listen for.

—C. E. (University Senior)

IM SO glad I kept up my piano in elementary school and that Mother didn't let me stop taking lessons as I wanted to when I was in the 5th grade. Now I play for Sunday School and next year I'm to be the accompanist for the Girls' Glee Club. When I go to parties I'm always asked to play. I've just about made up my mind to study public school music when I go to college and I know my piano will be useful to me then.

—S. B. (High School Student)

I WISH WE had been taught to read music in school. When I go to college this fall I want to sing in the glee club, but I don't suppose I'll have much chance of making it. I understand they give a sight-singing examination and I know I won't be able to pass it. Maybe if our high school chorus hadn't had to spend so much time getting ready for contests, our teacher would have had time to help us learn to read music.

—J. B. (High School Student)

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The physical forces that set one musical harmonic apart from another are quite the same

beautiful and frightful forces that rend the hydrogen atom—and which can send vehicles into space. This is the science of music... and the music of science. This is the realm of the piano teacher.

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Our new booklet "Pattern for Your Child's Achievement" is designed as an aid to parents, teachers and children. You are invited to come in, write or phone for a free copy. We will also be glad to give you names of piano teachers in your area.



THE BALDWIN PIANO COMPANY



This tribute to the piano teacher is being featured in newspapers by Baldwin dealers across the nation. It will also appear in the October issue of Ladies' Home Journal in slightly altered form. If you wish copies of the new booklet, "Pattern For Your Child's Achievement", for distribution to parents of present or prospective pupils, write to Educational Division, The Baldwin Piano Company, Bldg. P , 1801 Gilbert Avenue, Cincinnati 2, Ohio.

Problems of a Coloratura Soprano

ROBERTA PETERS

AN astounding number of young sopranos have expressed interest in my own particular experience in the singing of coloratura roles at the Metropolitan and elsewhere. Fulfilling obligations to perform in concert, opera and recordings across the country, and in Europe—plus facing the challenge of a busy Metropolitan Opera season—can spell cumulative disaster to the voice, unless one has developed carefully supervised practice habits and nurtured a substantial musical philosophy and method.

I imagine that many college and conservatory sopranos are faced with great vocal demands in preparation for several lessons per week, weekly church music services and rehearsals, special school recitals, the daily routine of vocalises and the usual operatic and musical workshop productions that grace the majority of music school programs and requirements. With these potential professional artists I am most happy to share whatever pointers I can that may aid them in the everyday use of the most delicately expressive of all instruments — the human voice. My experience thus far has, I feel, made what little knowledge I have acquired both meaningful and useful.

I get a great personal thrill out of

coloratura singing, but I have found that one must remember never to force the voice! Working downward is a great principle for equalizing the scales. Equalizing the voice may be likened to the steps on a ladder—each step is the same as the one before. A good vocal method rests on breath support. Italians say, "Chi non appoggia non canta": "he who does not *lean* on the voice does not sing". We can't *lean* (give volume) on the voice unless we support it. I have seen many young singers do unnatural things with the breath. I prefer the most natural way and really the simplest way—taking a good breath as low as possible, widening the ribs, relaxing the jaw and singing. I believe in physical fitness and strengthening the diaphragm through exercise. I exercised at a gym under the supervision of Joseph Pilates, who has taught dancers and singers a special system of strengthening all parts of the body.

The Head Voice

There is nothing in the tone world as beautiful as a properly produced male or female head voice. The pure head voice should seem to float, as it were, in the upper air, without connection with the physical throat. It should be a joy to both singers and listeners, and it is the most important part of any singer's equipment. Yet, so few instructors today work in this direction! The ability to utilize the full power of the upper voice is necessary, but to be able to sing loud and only high notes means nothing. A good vocal exercise is the "Messa di voce," crescendo and decrescendo on the same note coming back to the purest, lightest pianissimo possible on that tone. One can start this exercise on a



middle note and work up as far as is comfortable, and always remember to support the tone with a good "low" breath and relaxed mouth. To sing in the upper register with full power, emotional intensity, musical quality and ease must be the result of long and careful work under the guidance of an experienced instructor, whose acute sense of tone quality will immediately detect the slightest degree of resistance and guide you away from it.

Some of the standard books of exercises and songs that I have used are Garcia's *Art of Singing*, Duprez's *L'Art du Chant*, Damoreau's *Metodo di Canto* and the Bordogni vocalises, but I have made vocal use of instrumental studies such as Klosé's *Method for Clarinet* and books of flute exercises. I have been complimented by orchestral players on the "instrumental suppleness" of my voice and my ability to hold my own with a flute or clarinet obbligato. I explain that I have simply been through the same drill. It makes me feel grateful indeed for my past years of solid and concentrated all-around musical preparation.

Too many students concentrate entirely on the vocal instrument and
(Continued on page 65)

Having recently returned from Vienna, where she sang Susanna for the RCA Victor recording of "The Marriage of Figaro," this American-born and American-trained Metropolitan Opera star generously responds to questions on coloratura singing. A pupil of William Hermann, Roberta Peters was awarded a contract by both S. Hurok and the Metropolitan Opera at nineteen, and was later featured in the 20th Century-Fox movie, "Tonight We Sing." At the Met she has been heard in such roles as Lucia, the Queen of the Night in "The Magic Flute," Gilda in "Rigoletto" and Adele in "Fledermaus."

A Renaissance of Carillon Art

WENDELL WESTCOTT



MANY AMERICANS who at one time or another have encountered the enchanting sounds emanating from various belfries in the Old World and New—belfries of so-called “Singing Towers” — probably are unacquainted with the long-standing tradition, or role in community life, of the unique musical instrument commonly called the *Carillon*.

Presumably the recent North American tour by the eminent Belgian carillonneur, Staf Nees, should prove a helpful stimulus toward broadening interest in this esoteric branch of musical activity undertaken in the United States by a mere handful of practitioners. This artist, carillonneur at famed St. Rombout's Cathedral in Mechelen, Belgium, and Director of the Carillon School there, is held in high esteem by carillonneurs throughout the world.

The course of contemporary carillon art began with the dynamic movement dominated by the late Jef Denyn (1862-1941), Belgian carillonneur extraordinary, during the last decade of the 19th century. Seldom has a musician commanded the high favor and admiration enjoyed

by Denyn among his countrymen. His magnetic personality dominated the world of the carillon for a half century. Carillon art undoubtedly owes more to this figure than any other in its long history. In short, Denyn elevated the status of the carillon as a musical instrument, and introduced a revolutionary concept of its use—the formal evening recital—which led ultimately to its exportation to America and other lands. (First modern carillon in North America: that at the Metropolitan Church, Toronto, Canada, installed in 1922. A few sets of inadequately tuned bells had indeed found their way here during the 19th century, but their poor quality failed to gain for them any real recognition.)

Community Speaker

Evolving from the mechanical “voorslag”, or automatic play of bells in conjunction with the tower clock sometime during the latter part of the 15th century, the carillon quickly caught hold in the Lowlands as an effective means of giving expression to the communal spirit—a sort of medieval “loud speaker” serving as a voice of the community. Spreading to practically every town possessing a degree of civic pride, it played its role in secular and religious functions, festive occasions, national celebrations, days of mourning, or simply embellished the weekly market day. In the course of the 16th and 17th centuries it became

firmly established as an integral part of the local scene, not as a musical instrument for concerts, but rather as an adjunct to a bustling market place. Such was its status for three centuries, confined largely to the general area of its origin, until the advent of Denyn.

The 19th century witnessed a marked lessening of interest in caril-lonic practice, largely as an aftermath of the turmoil of the Napoleonic era when approximately two-thirds of all carillons were destroyed for war purposes. Bell founders, with few orders forthcoming, lost their touch for a fine product, and players failed to cultivate sufficient skill. As a consequence, the instrument's prestige and appeal waned.

Into this situation stepped Jef Denyn when he assumed the post of carillonneur at St. Rombout's Cathedral, Mechelen, in 1887. Possessed with a determination to re-establish the instrument's former glory, he first set about improving its playability through sensitizing the action and, secondly, insisted that poorly tuned bells be removed and replaced by better ones. Moreover, Denyn displayed a new, enlightened concept of musical performance, which soon won him wide acclaim.

An innovation with far-reaching results was the introduction, in co-operation with the town council of Mechelen, of formal evening recitals, previously considered unessential in the scheme of things. These recitals

Mr. Westcott is carillonneur at the Michigan State University in East Lansing, where he is also an Assistant Professor in Piano. A graduate of the “Royal Carillon School Jef Denyn” with the highest honor ever given by the school, he is widely known as a guest artist throughout the United States, Canada, Holland and Belgium, and director of the famous collegiate handbell band at Michigan State.

attracted international attention, bringing outsiders to Mechelen in large numbers to witness the magic of this unique musical attraction.

Among the aftermaths of this activity was the interest of a certain English clergyman, Canon Simpson, to rediscover the secrets of good bell tuning. With the support of the Taylor Bell Foundry in Loughborough, experiments were extensively conducted, and trips made to the continent in order to examine the best bells of the past—the 17th century Hemony bells. The successful outcome of this effort put the English founders in the lead for several decades as the most skilled makers of bells.

One of the early orders of the Taylor foundry was a chime of ten bells for Iowa State College, their first export to the United States. But it was not until the post-World-War-I days that the carillon itself became established permanently. The period between wars saw a steady increase in installations at the rate of two or three a year. To demonstrate the Flemish musical style heard on the continent, two Belgian carillonneurs were brought over, Kamiel Lefevre (now at New York's Riverside Church), and Anton Brees (Bok Tower, Florida).

In the meantime (1922) Denyn had established the world's first carillon school, the Beiaardschool of Mechelen, mentioned above. ("Beiaard" is the Flemish word for Carillon.) It is now known as the "Royal Carillon School Jef Denyn" by decree of His Majesty King Baudouin. Soon Americans were finding their way to this sole source of carillonistic knowledge, to study with the master. Thus did the New World become acquainted with this imported musical art which was found to be a delightful innovation.

Surveying the broad chain of events during the last 70 years, it can be said with certainty that but for the energy and vision of Denyn in promoting the carillon as a worthy musical instrument, it most probably would not be gracing the more than ninety communities in the United States that it does today.

And what of present trends? Firstly, the continental makers, since the last war, have gradually taken ascendancy over the English, at least

with respect to numbers of new installations. One major English founder has recently dissolved. Dutch makers and a French firm now are most active. No cast-bell carillons are made outside of Europe. Today's instruments, partly as a result of keen business competition, are almost uniformly of high quality.

A significant development in America has been the introduction of the carillon to the college campus where it tends to occupy the same role in the college community as did—and does—the European counterpart in the civic setting. No fewer than 35 carillons can be seen giving a ringing expression to the lively spirit of campus life! Such an environment provides an ideal situation for the bell-instrument, located in the center of a quiet, park-like area, pleasingly landscaped and possessed with an ever-present audience of students and faculty. One may contrast this with the European carillon which usually overlooks the town's central area and whose mellow sounds must compete with more inharmonious ones below—but at least not without picturesque effect.

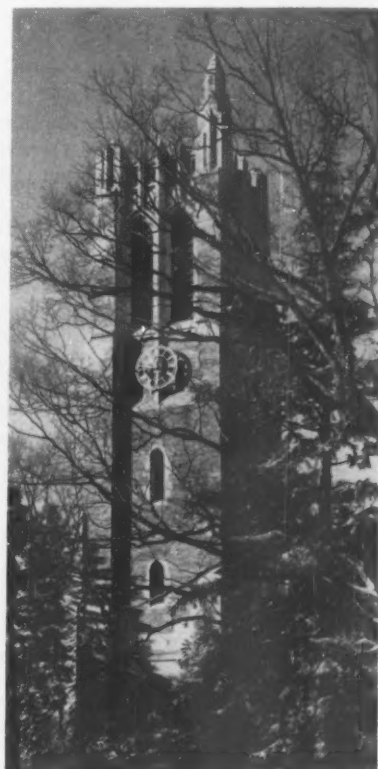
For the Masses

As a folk instrument traditionally intended for the enjoyment and uplift of a whole populace which must pass within hearing, the carillon's music then has customarily been tailored to mass appeal. With national folk music serving as a nucleus of his repertoire, the carillonneur of former times found small instrumental forms (minuets, marches, gavottes, arias, praeludiums, rondos, etc.) readily adaptable. The earliest example of such literature remaining today is a collection of 194 arrangements and original works compiled by Jeannes DeGruyters, 18th century carillonneur at Antwerp Cathedral, which was brought to light in 1922.

Whatever composition occurred in the course of time was limited to the ranks of carillonneurs and remained in unpublished form—most of which eventually became lost. No contribution of consequence was made during the 19th century, until the artistic revival sparked by Denyn. His mechanical improve-

ments—and his own playing—encouraged a more expressive style than heretofore, which gave rise to a quantity of romantic output by his colleagues and pupils. The variation and fantasie forms became widely used as settings for popular folk material.

Not until quite recently has there been any serious attempt toward carillon composition in modern idiom. Significantly, non-carillonneur composers, both here and abroad, are beginning to discover a rewarding outlet for their talents, and may prove a needed stimulus for others as yet uninitiated. The future vigor of carillon art is contingent on an improved and up-to-date literature, designed to display the considerable musical capabilities of a set of sensitively controlled bells. Much of the present musical offering does not quite measure up to this standard. The carillon's demonstrated capacity to stir large numbers of people emotionally insures for it an indefinite future; as an artistic idiom, a significant expansion of an enlightened literature will greatly enhance its stature. ▶▶▶



Beaumont Bell Tower at Michigan State University, East Lansing.

Fiddling with Baseball

FRANK FRISCH

LIKE Jack Benny, I might have been a violin virtuoso. Jack went into vaudeville; I went into athletics. Jack's fingers are as slim as Heifetz's at 39. I have never tried to conceal my age—I am touching 62—and my fingers look like the ridge on the back of an armadillo. Jack drags out his violin at the least provocation. I can still pluck a string, but I couldn't play the scale today if my life depended on it, for baseballs knocked my hands out of shape . . . they look like Quasimodo's in *The Hunchback of Notre Dame*, and that ain't pretty. So the violin on which I took lessons long ago is now a museum-piece in my attic, and I do my musicking before my hi-fidelity machine, or in Carnegie Hall.

It's nearly fifty years since music yielded to sports in my life. We Frisches were a music-loving family, whose heroes were Bach, Beethoven and Brahms. Even after I became an All-American football player at Fordham University and the second-baseman on John J. McGraw's New York Giants and the St. Louis Cardinal Gas House Gang, I never lost my interest or my respect for the masters of melody. And, oddly enough, music was to play an important part in my baseball career. There was that first Giant champion-



—Wide World Photo

ship team—in a way it owed its victory to music.

It was 1921. The Pittsburgh Pirates were soaring toward a pennant as September began. They were not only soaring, they were rollicking on the wings of song, if that mixed metaphor is permissible. A feature of the Pirates' drive had been a quartet organized by happy-go-lucky Charlie Grimm, their first baseman. Grimm twanged a guitar; he had a sweet voice, and used it as the Pirates took a seven-game lead.

Somehow, Mr. McGraw was infuriated by the Pirates' carefree singing. On the morning before a four-game series began at the Polo Grounds, he called us into a meeting. For half an hour he blasted us, the Pirates and their quartet in language the Devil never used in *Faust*. Afterwards, we were scared of him, but not of the Pirates. We swept the four-game series and went

on to win the flag and lick the New York Yankees and Babe Ruth in one of the most thrilling World Series in history.

But thirteen years later, in 1934, when I was managing the Cardinals, music played an important part in helping my Gas Housers take it all, both in the National League and in the Series with the Detroit Tigers. We were a ball club with a band, if you want to call the Mudcats a band. Its leader was Pepper Martin, the irrepressible third-sacker from Oklahoma. Washboards, musical saws, "gittars" and any noise-maker at hand served as instruments. The boys added what voices they had in a racket which split ear-drums and made fans happy before games during our exhibition tour. Pepper and his side-men took the band seriously. A lettered sign advertised their trade-name. They rehearsed their repertory and performed with all the gravity of the New York Philharmonic.

Pepper picked up harmonica-playing small boys and brought them to the clubhouse during the season. He captured hill-billy singers who warbled to the Mudcats' accompaniment on mornings when I was trying to evolve plans for the winning of a game. Among them was young Gene Autry, whom I heard sing for the first time in the clubhouse at Wrigley Field, Chicago.

Music relaxed the Gas Housers. Doc Weaver, our trainer, bought a little old phonograph and turned it on each morning, spinning hill-billy tunes. If we won the day's game, Doc greeted the conquering Gas Housers with music as they trooped off the field. If we lost, all was silence. The popular favorite was *Wabash Cannonball*, which Dizzy Dean still sings during his broad-

(Continued on page 86)

The name of Frank Frisch is still a by-word among sports-lovers, who remember with admiration his dynamic personality and amazing skill as a star football and baseball player, first at Fordham University (where he was known as "the Flash") and later on the champion professional teams of the New York Giants and St. Louis Cardinals. Now a successful business man, Mr. Frisch maintains his enthusiastic interest in both music and athletics, rightly emphasizing the fact that they are a natural combination for young and old alike.

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Orchestral Guests and Regulars

JULIAN SEAMAN

THERE was a harmonious time when conductors and orchestras abided one by the other. It was a time of one conductor and his orchestra, for many a season. Conductor and orchestra were mated, so to speak, for better or worse.

Conductor and orchestra so mated led a full and steady life. The conductor reaped plaudits and complaints, in equal measure, but the rewards of reverence and authority, from box office and musicians, were nourishing and substantial.

Such a conductor—a few still flourish—was an apostle of music as an art, instead of a show, and might fashion an instrument willing to express great music in ethereal terms. His name rang forth with the orchestra he conducted; the orchestra itself thereby attained glory and fame through association with him.

The shifting years have changed this scene. The ageless and incalculable Toscanini, long considered indestructible, now waves a heavenly baton. Furtwaengler is no more; ditto Theodore Thomas, to whose dauntless energy the whole cause of music in America owes a tremendous debt. Leopold Stokowski has found heaven in Houston; Sir Thomas Beecham is adrift; Fritz Reiner works magic in Chicago and Erich Leinsdorf has rejoined the Metropolitan Opera as "artistic consultant," a post formerly held by Max Rudolf, now of Cincinnati,

who has supplanted the indefatigable Thor Johnson.

"Papa" Pierre Monteux, aging but agile still, found success on the Pacific Coast, resigned and now "guests" about the country; Bruno Walter and the Gewandhaus parted when the Nazis moved in; he came to this country and lent distinction to the Philharmonic in New York, the Metropolitan Opera, the Chicago and other orchestral and operatic organizations, still emerging from retirement now and then.

Mengelberg turned Nazi during the last war, fled to Switzerland and died there. Eduard van Beinum, his successor in Amsterdam, ventured into orchestral circles here, even assumed the mantle of Los Angeles in addition to Amsterdam, then died suddenly. Clemens Kraus also is gone.

Other batons rise, of course—Karajan, Kletzki, Ackermann, Krips, Solti, Boehm, Cluytens, Fricsay, to name a few. The revered chair of Bostonian guidance, now held by Charles Munch, may soon be vacant, and speculation rages as to the probable incumbent. Yet a *status quo* re-

mains in certain quarters—Ormandy in Philadelphia, Reiner in Chicago, Karajan in Berlin, Bernstein in New York.

Though the pattern has been rearranged, and again we may associate names with orchestras, a restless air pervades the orchestral terrain. The result, inevitably, is a sort of musical rubber stamp. Each orchestra sounds much like another (save that pitch no longer is standard, but seems fixed by the whim of the individual); conductors move from camp to camp as "guests" and the poor composer is trampled by egos, eroded by varied "readings" and interpretations, often a slave to showmanship.

All of the younger intelligentsia, wrangling long and far into the dawn, never can quite decide which is which or who is who, or if Beethoven or Brahms really have anything to say in the matter.

When a new season burgeons, and orchestras unveil their plans, we see guest conductors in New York, Detroit, Pittsburgh, San Francisco, Minneapolis, Chicago, Boston and so forth. The staid Philadelphians, content in recent years to shed the glitter of Stokowski for the solidity of Eugene Ormandy, always decide upon a guest conductor or two to share the chaplets of a crowded season.

The new (it still is "new," as apart from the Gabrilowitsch or Krueger menages) Detroit orchestra, fearful in its initial season of revival that it might pick the "wrong man," lapsed into "guesting" for a time and eventually selected the French Paul Paray to lead it back into the fold of major conclaves. Pittsburgh, having "guested" with De Sabata, Paray and a few more, settled upon

(Continued on page 59)

The author of this controversial article has served as a music critic in New York City and elsewhere and is well known as a writer on all phases of the art. Mr. Seaman is now Associate Music Editor of the Grolier Society, publishers of the "Book of Knowledge" and the "Story of Our Time." He is currently concentrating on the musical details of the Society's forthcoming revised encyclopedia.



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The Spirit of Isadora Duncan

MARIA-THERESA

WHEN still a child, I had the good fortune to enter Isadora Duncan's school of the dance in Berlin, which she had founded there because of the classical climate that still prevailed in that city at the turn of the century. Indeed, all of Germany was still under the sway of classical thought and for that reason Isadora Duncan encountered deep understanding and a lively response to her art, which was steeped in classical ideas and ideals.

Believing that by this time everyone interested in the dance is familiar with the aims and achievements of this phenomenal artist, who at the beginning of this century appeared like a meteor over the horizon of the art-world—a living symbol of beauty, spirit, grace and truth—I shall touch only briefly on her artistry, and try to answer the question "What is the significance of the ideas and ideals Isadora promulgated and the extent to which they might be carried out today?"

Isadora was of course more than a superb dancer. An artist, a visionary and a free spirit, not only did she raise the dance to its antique significance and to the highest level of art; she was the catalytic force that freed and quickened the minds of artists and public alike for the enjoyment of creative imagination in the dance.

Thus, one should never forget

Maria-Theresa is the last of the famous pupils of Isadora Duncan to perpetuate the art of her great teacher, both in actual performance and through instruction. The author of this article has been compared by many observers with the immortal Isadora herself, whom she closely resembles physically and spiritually. Recently Maria-Theresa gave a series of unique programs in New York City.

that it was she who first brought to the dance the new freedom of spirit and of movement and allied it with the fresh personal, imaginative, vital, triumphant and creative expression which the world has come to accept as "living" art, and which some narrow minds wish to consider a purely "modern" phenomenon.

The dance may be regarded as a medium for technical display or it may appeal to the intellect or to the emotions. It has many different aspects. As for the "Classical Dance," it is many things to many people,

but it is profoundly artistic and its radius reaches out to many fields. One thing is paramount. It is not merely dancing or movement; it is a great and wonderful expression of the human spirit and an illumination of the human soul. As such it is an enlargement of experience.

Speaking of Isadora one can only chant a paean to her artistry and to the visions and ideals that inspired her dancing. It would be impossible to do justice to her art in a brief discussion but one may say that although inspired by Greece in its

(Continued on page 66)



Isadora Duncan with her "Isadorables." Maria-Theresa is second from left.



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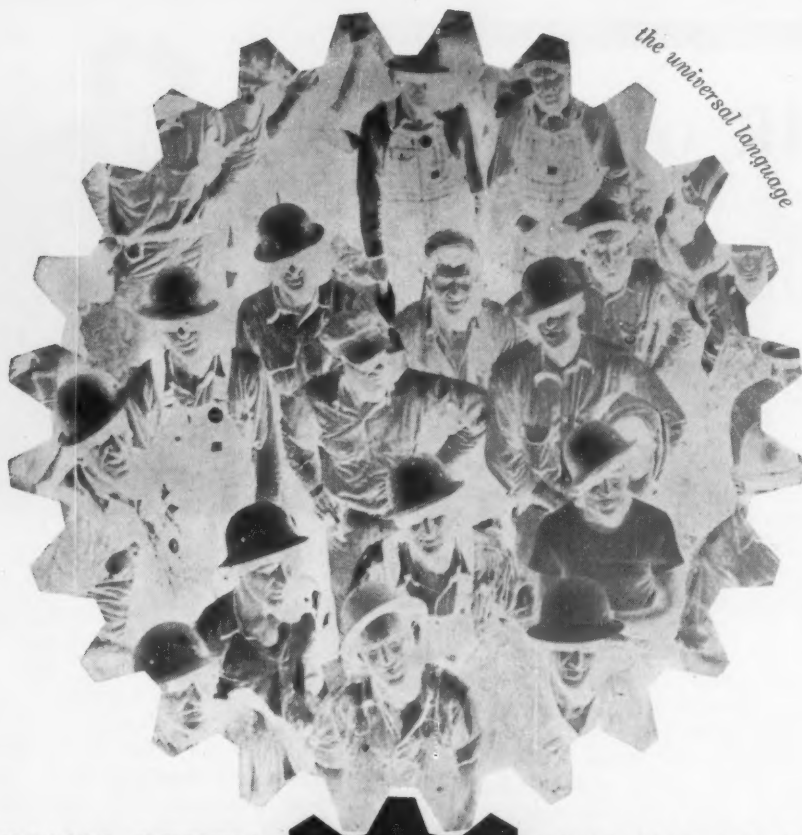
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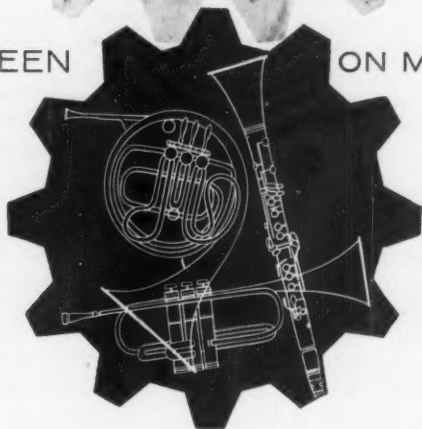
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Shop-Talk on Brass

RAFAEL MENDEZ



ON my concert tour through schools, colleges and universities each year, I find myself keenly anticipating the clinics and the after-rehearsal-get-togethers where I talk shop with the young musicians. Their enthusiasm is infectious and I get a tremendous lift from the interest they show, both in music and in raising the standard of their playing. I have that same feeling of anticipation now in preparing this shop-talk with you, and wish to express my thanks for the opportunity to the editors of *Music Journal*.

It is more than likely that you are an average music student, with an average musician's curiosity about the instrument you are playing. And so I am going to make this a typical clinic, giving my views on questions dealing with various phases of brass-playing. Remember that they will be my views—not laws. Mull them over in your mind and, if they can be adapted to your advantage, I shall be most gratified.

Embouchure® development is a problem to us all, and a clinic wouldn't be a clinic without, "*How Do I Get the High Notes?*" . . . Three things are necessary for this: common sense, the right kind of work and a page from Mother Nature's book. If something has told you (rather warned you) not to attempt high-register playing in an early stage of embouchure develop-

ment, you *have* common sense! As to the right kind of work, I am reminded of my father when he said, "If you wish to play high, first you must learn to play low". And to this day, if I am unable to run down to my pedal tones because of a stiff lip (no chance for a warm-up), my high register suffers. Flexibility there must be, as well as strength of embouchure muscles. Abuse there must *not* be! Always a warm-up to induce flexibility, and daily harmonic practice for muscle development will ensure a steady increase in register. And finally, pattern yourself after Mother Nature, who moves slowly but surely and never leaves a job half done!

Breath Control

Breathing naturally receives its fair share of attention, and I get the questions, "*How should I breathe to develop breath control?*" — "*Which is the better, mouth or nose breathing?*". And then there has to be this one, "*How seriously does smoking affect a brass player?*" . . . Taking these in turn, you inhale exactly the same as when you were a baby, and you realize the breath according to the demands of the music. I say "when you were a baby" because you may not breathe that way now, particularly if you are a shallow, upper-chest-breather, and inclined to poor posture. Notice a baby's tummy rising and falling as it breathes; with the diaphragm descending, air rushes in, and the lungs are filled *from the bottom up*—a complete breath! Some attention to complete breathing, coupled with increasing the number of bars per breath, and your breathing apparatus will gradually adjust itself. *You must tax your breathing!*

Regarding mouth vs. nose breathing, I personally do both, though it is not a conscious effort. Since the nose is a filter, it is difficult to catch a deep breath in a split second, and here I inhale through the mouth. There is a theory, however, among nose breathers, that opening the mouth tends to unlock the embouchure. You can suit yourself on this point. On the smoking question, I am at a loss;—I do not smoke. Smoking may not have any serious effect, but I wouldn't take the chance!

"*How do I develop a fast tongue?*" is a favorite. . . . Keep in mind that the tongue is a muscle, and that a muscle develops from exercise followed by rest. I suggest you include tonguing practice in your warm-up, not forgetting that there is more to tonguing than just speed. Your tongue must be trained to express all moods, so include legato, staccato and accent with your double and triple tonguing exercises. For speed, start from legato (with a relaxed tongue); blow a constant flow of air and keep the tongue action short.

"*How do I develop good intonation?*" is a question I am always glad to hear; it shows interest in that most important quality in tone. . . . First we have to regard playing in tune as an absolute essential. Next, we have to train ourselves to listen! We do have to train ourselves, you know; listening means concentration on sound; . . . idle hearing is a

(Continued on page 74)

Rafael Mendez is one of the outstanding trumpeters of our time, widely known as a concert performer, composer and teacher. He has been particularly successful in conducting clinics and conferences at various educational institutions, stimulating and instructing groups of students in the playing of band instruments. This article presents some of the practical results of such activity.

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Chopin's Piano Music

RUDOLPH ROBERT

IT is inevitable, I suppose, that people's musical preferences should change with the advance of the years. My own case, probably, is a typical one. There was a time when music meant simply—Wagner, a composer who is gradually beginning to suffer an eclipse in my estimation. Bach, on the other hand, whose Brandenburg Concertos in particular were once anathema to me, is now a rising star. But with regard to Chopin's music, I find that my estimation of its qualities has remained consistently high. This does not necessarily imply a static sense of appreciation. Development there certainly has been, and the fact is evidenced by a shift in the importance attached at different times to a certain group of compositions as against others. Those which were prime favorites at one period have been supplanted by new ones. But, taking the body of Chopin's music as a whole, my allegiance to it remains quite unshakeable. In fact, I never listen to him without the overwhelming conviction being present that he was one of the greatest of the romantic tone poets, and supreme master of the piano.

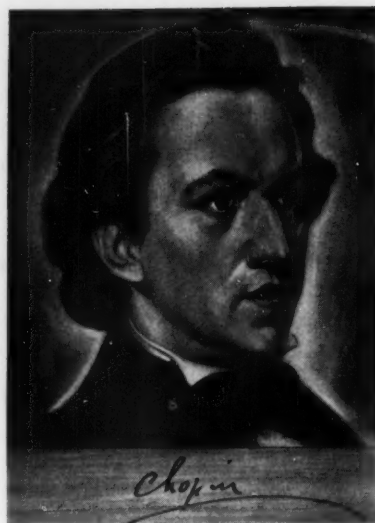
My earliest loves were the Preludes, both because of their attractions as compositions, and because even the most difficult were not entirely beyond the range of a persevering player. Each piece, whether short or long, had its own mood, its own charm, varying from the plaintive simplicity of the one in A (No. 7), to the rhythmic energy of the one in B flat (No. 22); from the solemnity of the one in C minor (No. 20), with its majestic chords, to the melodic beauty of Opus 45. And individual as the Preludes are, they yet contrive to form a unity. As the

pages of Augener turned over, and the music emerged, however imperfectly, it was always difficult to keep sentiment under control; difficult not to conjure up that vision of Majorca, with the summer rain falling in torrents, and Chopin seated at his piano—"his face pale"—as George Sand was to write in her *Histoire de ma Vie*—"his eyes wild, and his hair almost standing on end . . . whilst he played to us the sublime things he had just composed in those hours of sadness, solitude and terror."

Preludes to Nocturnes

After the Preludes came a phase when the Nocturnes seemed the most perfect compositions ever written for the piano. Of course, they eluded an imperfect technique, and it was left to a Pachmann, or other giant of the keyboard, to unveil the sheer magic hidden behind the notes. They came as a revelation and an enchantment with their evocations of summer nights, their dreams and fantasies. Never, it seemed (to an incurable romantic), had the piano sung in such a rapturous and eloquent voice.

For a long time Preludes and Nocturnes remained the essential Chopin; and then the Ballades came along, one after the other, at concerts, or on gramophone records, to enlarge the horizon. Here was a Chopin, still romantic, still poetic, but a Chopin who extended himself further, and spoke in a stronger voice. The one which I liked best, and of which I bought a gramophone record, was the Ballade in A Flat, and in spite of having put it on the turntable many dozens of times, I have never tired of it; and this is a real test, because the gram-



—Sketch by Richard Loeferer

ophone has power to destroy music utterly, unless that music happens to be of the most imperishable quality. From the Ballades I went on to the Impromptus, the Fantasies, and the Scherzos, gradually building up the impression of a composer who could write in the heroic as well as the lyric style.

A memorable war-time experience was hearing the first Sonata (in B flat minor) in London's Royal Albert Hall during the time of the air raids. It was yet another revelation of the composer's many-sided genius. That funeral march! How often played—and how unfailingly does it penetrate to one's inmost core in a way that Siegfried's *Funeral March*, for all its splendor, never did. Even Beethoven has written no finer funeral march than this. After the Sonata, Chopin began rapidly to assume the dimensions of a great composer, with power and passion, as well as sensibility. My early ideas about him had to be put aside. He had by now completely transcended my view of him as the sick man whose life was blighted by an unfortunate affair with a brilliant, but extremely plain and heartless, French novelist. He could voice the moods of the pining, the happy, and the rejected lover to perfection. But there was sterner stuff in him than that. I was to discover, in due course, the Polish patriot, and the music in which is expressed his love of freedom and of his native country. The Polonaises,

(Continued on page 74)

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Dramatizing Song Lyrics

OLGA WOLF LEWANDO

LICIA ALBANESE says, "It is not enough for an ambitious, unknown singer to have just a good voice. Every earnest singer, whether in the serious or popular field, should be able to unfold *visually*, as well as audibly, the meaning of the song as a whole."

"I love you." Say that phrase to a sweetheart, a father or mother, a husband or wife, a young child, a friend. Do you say it the same way to all? *No*. It was a revelation to see Mme. Albanese's beauty of face and figure blend into an eloquent demonstration of "I love you" five different ways, all *spontaneously* and *naturally*. Naturalness is the heart of this subject. Enact the text as if it were a part of ordinary conversation.

Ordinary conversation—there's the rub! Many singers talk in a monotone with an expressionless face. They sing that way too. How refreshing it is for even a casual speaker to use rising and falling inflection and to punctuate words and phrases with meaningful gestures. To hold the listener's attention, remember: "It isn't what you say, it's how you say it." And that goes for singers too.

You may say, "But I'm not demonstrative; it isn't natural for me to gesture." Do you really "know yourself?" A college student protested to her public-speaking professor that she never used gestures. "I'm

sure you gesture sometimes," replied the instructor. But the student was adamant, "No, I never use my hands." "Oh, come now," insisted the teacher, "you probably gesture frequently but you simply aren't aware of it." *Wham!* The student slammed her fist on the desk in a powerful gesture, "I tell you I *don't!*"

Then there's the one about the two Frenchmen waiting for a bus one bitter cold day. "We've been here twenty minutes," complained one, "and you haven't said a word." Retorted the other, "*You talk and freeze your hands!*"

I might suggest moderation in all things but I won't, because moderation is another thing that should not be practiced to excess!

Familiar Gestures

Many male singers of popular songs flip a flabby fin at vague intervals. The women revolve their arms in gauche geometrical gestures. Why?

And the dead pans! Men put on the great stone face regardless of the music and text. Women affect a sophisticated, slinky, sloe-eyed look throughout, even though sometimes a surprise fresh phrase is injected. A significant change of facial expression is seldom visible.

I'm two hundred per cent for restraint—when occasion demands—but singers should take advantage of every opportunity to blossom, bubble and beam; to look, yea, be vibrant and exuberant.

Take *Danny Boy*. Read the first verse. Unless you're a confirmed pessimist you can glean a glimmer of



gladness. It comes right out and says Danny's "comin' back when summer's in the meadow" or if not then, maybe he'll come "when the valley's hushed an' white with snow," for she'll "be here in sunshine or shadow." It's a happy thought—if you stretch your imagination (go on, *stretch* it, it'll do you good)—so smile, show your teeth. Other singers have a face like an abused basset-hound throughout the entire song but *you* wait until the second verse for the lugubrious look, *pul-leez!*

Observe a fine actor. He needn't utter a word for he can speak volumes by just tossing his head, tilting his chin, lifting an eyebrow. He silently shouts with mischievous eyes, smiling lips, squared shoulders, the forward movement of his trunk, even the placing of his feet.

Couldn't Hear Nobody Pray, the spiritual, is a good exercise. Break it down this way: say the phrase and stress "*couldn't*." Facially you pucker your forehead, your eyebrows look sad. Give your head a slight negative shake. An outward thrust of your fingers (close to your body) will do.

Now stress "*couldn't hear*." Mull over the meaning of "*hear*" and you'll agree that when you smell or sniff and when you *listen*, you cock your head and your glance from

(Continued on page 90)

The writer of this practical article is the wife of Ralph Lewando, music critic and singing teacher. Mrs. Lewando teaches the dramatics of song and popular piano and has authored nine books on music education. The Lewandos teach weekly in New York and in Pittsburgh.

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Tape Recording for Amateurs

JOSEPH ZELLE

IN RECENT YEARS tape recorders have been acquired by very many people. To most of them they have been a novelty and little more than an intriguing toy. To composers, musicians, and artists, however, even the simple home tape recorder has become a valuable tool or instrument.

Most recordings made on these tape machines sound quite bad and amateurish. It is not entirely the fault of the machines or the tapes. In fact, it is due more to the lack of fundamental techniques which are second nature with radio and recording engineers. By observing a few basic rules, good-quality, professional-sounding recordings can be made by anyone with a little interest. It is with this in mind that the following list of hints on handling tapes is given.

1. *The more the machine is used, the more maintenance care it will need.* Little bits of the brown oxide coating of the tape become deposited on the magnets. This coating is actually iron-oxide, and if enough of it forms on the magnetic head, it will affect the frequency response of the recorded tape and its playback. Occasional cleaning of the head is recommended by the tape recorder manufacturer. In most cases, pure grain alcohol applied with a clean cloth should be sufficient.

2. *A simple recording procedure should be adopted.* When making recordings, first determine the average level of loud passages by manip-

ulating the gain control to avoid over-modulation. Note this setting of the gain control. When the recording take is to begin, turn off the gain control, start the recorder, press the record button, then slowly open the gain control at the predetermined level. After two or three seconds, start the recording session.

When the recording is completed wait two or three seconds for the sounds to die out naturally. The performers must remain quiet during this interval. Then slowly fade down the gain control. Only after the gain control is completely off should the recorder be stopped.

Getting Clean Sound

By starting the tape recorder before opening the gain control, and turning the gain control off before stopping the recorder, the recorded sound will be clean, with only the desired recording on the tape. All extraneous noises will be absent. The tape will have a professional sound, although it will take only a few seconds of silence and proper sequence in starting and stopping the recorder.

3. *Always turn the level controls off when through.* This precaution will require setting the gain or volume control each time a recording or playback is to take place. Possible damage to the loudspeaker, blasting and the annoying sound of rewind are thus eliminated.

4. *Always set the tape recorder at playback position when through.* Some machines are built to start recording as soon as turned on to record. By keeping the switch in playback position, there is never any danger of recording over a previously recorded tape. Even though the



mistake may be caught in a second or two, enough of the tape may be erased to ruin the whole treasured recording.

5. *In rewinding or winding fast forward, always pull back the gate, if your recorder has one.* Although there is some disagreement about this point, it is safer to have the fast flying tape away from the magnetic head. This will reduce demagnetization of the heads. It will also reduce the amount of oxide debris which will coat the heads. The playback gain control should be off during rewinds.

6. *Always check the recording, preferably during the recording.* Some machines do not make provision for checking the tape in playback position during recording. In such cases, one must trust that all the relays and switches operated correctly and recording is taking place.

7. *Always check the very last portion of a recorded take.* After the recorder has been stopped, run the tape back a few feet, and listen carefully to what has just been recorded. Note the quality, the volume, possible distortion, and the balance to make sure that your

A graduate of John Carroll University and Western Reserve University, Mr. Zelle was a member of the technical staff of CBS in New York before joining WERE (AM-FM-TV) in Cleveland. He is currently studying at the Cleveland Institute of Music, specializing in theory and harmony.

recording has been satisfactory. Discovery of electrical, mechanical, or acoustical trouble later will be too late. Perhaps the record session will not be repeatable. A valuable recording may be spoiled or lost forever.

8. *Always record at the highest speed available, for quality recordings.* The slow speed of $3\frac{3}{4}$ inches per second may be satisfactory for voice or noise recordings. This slow speed is very unsatisfactory for quality music. Even $7\frac{1}{2}$ is only passable in quality for the demanding hi-fi enthusiast. In Europe, for example, Telefunken always records hi-fi at 60 IPS. 30 IPS is used for ordinary recordings.

9. *Always play the tape back on the same machine that it was recorded, for best results.* No two machines run exactly at the same speed. Hence the playback might sound different enough to offend the highly critical ear. Different kinds or brands of tape machines will also have different filter characteristics which will also affect the quality of the playback recording. The safest rule in recording and broadcasting studios is to play the tape on the same machine as it was recorded.

10. *Use a fresh new tape for that special recording or final take.* It can be frustrating to have an old tape with a highly prized recording on it. Tapes deteriorate with age. The tape base becomes brittle and breaks or cracks very easily. The oxide coating on an old tape base can produce stuttering, distortion and loss of volume.

11. *Rewind loose tapes.* New tapes are firmly packed and offer constant tension to the empty reel on the machine. Loosely packed tape will unwind in jerks and this jerkiness will distort the original sound if it is being recorded. The jerkiness will cause distortion in playback of even a well-recorded tape. Feel the firmness or looseness of a reel of tape. Rewind it rather than take a risk when in doubt.

12. *Tapes which are not to be saved should be run forward onto the empty reel.* Recording can then be made on the opposite end of the tape. This system will distribute the wear and tear on the entire reel of tape, instead of from one end only.

13. *Rewinding the tape is good for both the tape base and the iron-*

oxide coating. The base tends to retain its flexibility and brittleness is counteracted. The oxide coating will have print-through reduced. A recorded tape in storage will tend to align the iron-oxide molecules from the adjacent portions of the tape. Rewinds tend to minimize this print-through which causes crosstalk and distortion.

14. *Put a leader on every new tape.* This leader not only will offer a few seconds of extra playing time, but can be used to identify the tape, to label it, or to include data pertinent to the material on the tape. It can also be used for identification, by using your own personalized leader.

15. *Do not use paper markers in the reel of a tape.* Strips of paper stuck in the reel at various points as markers have a tendency to get jammed in the reel or the magnetic heads. The result is a broken tape or a badly damaged one. The oxide coating may get scraped off, causing noises and distortion in the recording. The tape base may become wrinkled, causing it to break at some future and inopportune time. Instead, use a soft grease pencil such as is used in commercial art. The markings can be made on the plastic reel, and later erased when the editing has been completed.

16. *Always label or identify the tape.* A piece of paper slipped edge-wise in the reel, or a soft grease pencil marking of one or two words will suffice to identify the recording temporarily. Such simple marks will avoid loss of a tape through re-recording. They will also save many hours of hunting through the stock of tapes for a particular recording.

17. *A permanent label should contain all pertinent facts.* It should contain the title, the names of the performers, the date of the recording, the running time, the speed of the recording and the tape machine.



Where many recordings have been on one tape, these various takes can be enumerated on the carton in which the tape is saved. *All* the data takes but a few moments to jot down, but it will be welcomed at a future date, when memory becomes hazy.

18. *Tapes with recorded material on them should be saved for weeks, if possible.* The recordings may seem useless at the time. Almost invariably, though, someone will want to hear or try the recording. He will then be disappointed to learn the recording has been erased or lost.

19. *Do not record retakes over takes previously unsatisfactory.* Altogether too often, what was considered a slight flaw in the recording, will be of minor importance a few takes later. The artists tire, more and more mistakes occur as the recording session goes on with repeats, until the entire recording session collapses. The first recording, had it been saved, would have been acceptable after all.

20. *Tapes with material which is to be permanently retained should be transferred to a disk.* Since tapes deteriorate with age, produce print-through, and might even moulder, their permanence is unsure. A recording to be preserved permanently should be placed on instantaneous acetate recordings. The tape can then be erased for other recorded material.

21. *Always keep tapes in their cardboard containers.* In fact, they should be kept in their plastic containers as well, especially for storage. Air has little chance of attacking the tape base and the iron-oxide, resulting in a reasonably fresh tape even though it is in storage.

22. *Always use an erased tape.* Although all recording machines erase the old material before recording the new, not all machines erase with the same frequencies or power. Hence, a recording on a previously recorded tape may have both recordings coming through on some other machine. This fault is a common source of embarrassment. It has ruined many a well-planned playback at a radio station or recording studio. A tape that has been first erased by an "erase machine" will have only the latest recorded ma-

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On Music Therapy

HERMAN J. ROSENTHAL



DURING the past few years a number of books were published on the subject of "Music as a Therapy." In addition, numerous articles have appeared in magazines, emphasizing the relationship of music to our mental well-being. Many will consider this a comparatively new subject, while others will realize that music has been recognized as a curative since David played the harp to drive away the spells of melancholia from King Saul.

Many of my listeners will properly ask, "Why then the sudden interest in the subject?" In order to give a proper answer, let us turn back the pages of history to the 1935-1945 decade. We all recall the great strain of war-time living. Homes were broken and families dislocated due to the drafting of millions of men into the armed forces.

Physicians who remained on the home front were called upon to treat patients of their colleagues in service. The doctors soon discovered that in ever so many cases there was no organic basis for the illness described by the patient. Physicians assured these individuals that they were victims of "war nerves." The physicians consulted their colleagues, the psychiatrists, and it was agreed that something must be done to help these individuals help themselves. Many agreed on music's efficacy in such cases and it was decided to recommend music as a most wholesome pastime.

We soon found that instead of declaring a moratorium on music during the war years, there was a great increase in music study and concert courses were started in various parts of the country. It is grati-

fying to report that the interest kindled at that time continues.

In regard to music's values as a recreative force, little more need be said at this time. We are fully cognizant of the significant part that music played in maintaining morale at camps, points of embarkation and convalescent centers. Leaders in the field of entertainment and the world's greatest artists traveled to all corners of the globe to bring cheer and encouragement to our servicemen and women. Many of these performers never returned. Those who did spoke of the great satisfaction they received in their role of morale builders. When the history of the entertainment world is written, great tribute will be paid to those who did such a magnificent job in caring for the social and recreational needs of our military personnel throughout the war years.

Physical Effects

At this point I would like to say a few words about the therapeutic value of music. The first really scientific experimentation on the influence of music on the heart and blood vessels was conducted in 1895 by Drs. Binet and Courtier. The physicians found that lively music acted as a stimulant to the heart and circulation while soft, sad music was a depressant. Experiments were continued and definite tests were given to determine the effect of certain compositions on individuals. It was necessary to make haste slowly for the work was being conducted on a scientific basis. The same compositions were played to the same people at different times of the day, in dif-

ferent kinds of weather, i.e., sunny, rainy, etc. The numbers were played for those who manifested a great interest in music and to those who were indifferent. As a result of this experimentation, it was proven that music definitely affects the blood pressure, pulse and respiration of the subject.

All this information that had been garnered over the years was warmly received by the medical men in the Army and Navy hospitals. These physicians were working with men who were to be hospitalized, in many cases, for years. Among them were amputees, blind and neuro-psychiatric patients. Since the doctors didn't want to resort to the constant use of habit-forming drugs, music was found to be an excellent therapy. It was of course necessary to make certain that the proper type of music was prescribed. Just as an overactive person wouldn't be given adrenalin, so he wouldn't be permitted to hear very lively music since it stirs up the blood circulation. These patients listened to such numbers as Mendelssohn's *On Wings of Song*, Schubert's *Du Bist die Ruh*, *Ave Maria* and *The Serenade*. The depressed patients used Sousa and Goldman marches, Wagner's *Ride of the Valkyries* and the march from Tchaikowsky's *6th Symphony*.

Because they appreciate music's value, physicians in the New York area organized the Doctor's Symphony and the group performs selections from the symphonic repertoire in excellent fashion. Many physicians have composed some unusually

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Afterthoughts on Music Festivals

FRANZ WAXMAN

THE American music festival is a practically unique institution. I have often felt that its major drawing-power is not music *per se*, but a combination of music and summer and all this implies. We have somehow relegated the concert hall, with all the difficulty in buying tickets, its lack of air conditioning, its crowds, to the dyed-in-the-wool music lover. Who comes to the music festival? Besides the "regulars," there are families who can't afford a baby sitter, youngsters on their school vacation, romantic couples who prefer Rachmaninoff to rock 'n' roll, — in other words, many people who would not often attend concerts in the winter.

What then is the job of the American music festival? Is it entertainment or enlightenment? The large majority of the festival audience does not want to think; it wants to sit where it is cool and breezy and just listen. The largest and most successful festivals have catered too much to this audience—and regretably so for music.

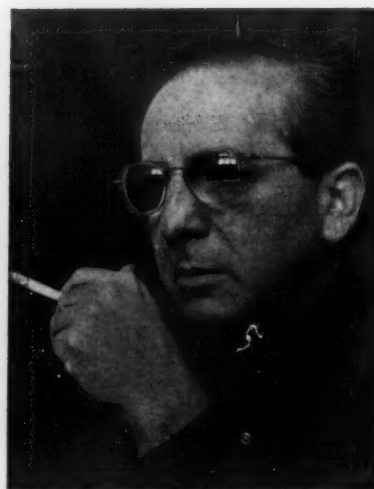
If the job of the music festival is enlightenment, this means that large areas of America are not getting their just share. The large fes-

tivals which have the money, the audience drawing-power, the big names and the major symphony orchestras, have become "big business." They have sold their product successfully for a number of years and did not intend to experiment. The small festivals, financially backed against the wall, need insurance to guarantee their continuity and their directors are forever torn between artistic integrity and the box office.

If we are to consider the concert hall with its expensive, crowded schedule as the final goal for all soloists and composers, where then is our springboard, our proving-ground for young artists? How are American audiences who do not normally attend mid-winter concerts to hear the new music created by their contemporaries?

Contemporary Music

For the past thirteen years, as founder and Director of the Los Angeles Music Festival, I have tried to cope with this problem. I am familiar with the audience that steadily dribbles out during the playing of a new and perhaps difficult work. I know that this is the same audience that sits through all the great "classic repertory" with respect because it has the stamp of tradition and authority, but more so because it is familiar. I have learned to feel the pulse of the box office, but if creating a music festival takes a measure of courage and initiative, making it successful takes imagination, patience and a long-range view. The festival director must learn to balance his program



and his permanent goals.

If our audiences come to hear Beethoven, we also give them Schoenberg, Honegger, Mahler and Stravinsky. If some walk out, we do not quiver in fear, because the empty seats are continuously being refilled by enlightened music lovers in search of a new experience in music.

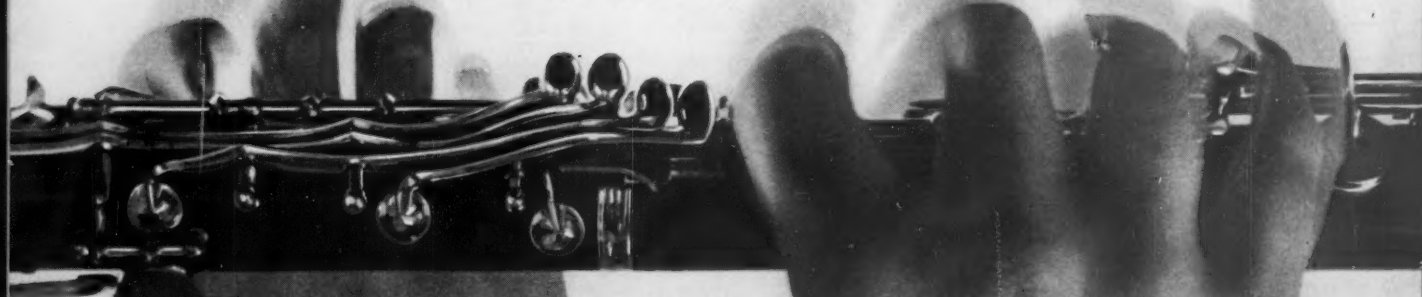
We learned from experience that music cannot be passive but that even summer audiences, properly encouraged, are willing to give themselves in terms of an active desire to search for, and find, the emotional kernel that is at the heart of any good work. Music cannot be pap, spoon-fed and rejected if it doesn't go down easily the first time. Instead of failure, our experimental festival experiences an unusual response from both the audience and the press, which bring rewards.

We have often heard that our music festivals are not on a par with those in Europe. I have heard people say that we lack glamor, prestige, and a dozen other things. Trying to compete with the European festival on its own terms is, at this point,

(Continued on page 86)

One of the music world's most noted conductor-composers, Franz Waxman is widely recognized for film scores such as "Peyton Place," "Sayonara," "The Nun's Story," "A Place in the Sun" and "Sunset Boulevard," the latter two winning Academy Awards. He recently conducted the Dallas premiere of his oratorio, "Joshua," as well as the 13th annual Los Angeles Music Festival, which he founded in 1947. Numerous recordings under his baton are available on RCA Victor, Columbia, Capitol and Decca Records.

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Percussion Comes into its Own

BETTY MASONER

WHAT is your reaction to the announcement of a percussion concert? Would you say, "You won't get me to that!" or "Who ever heard of anything that silly?" or "What a lot of noise that will be; certainly couldn't be music!" Would you attend the concert? Would you attend out of curiosity or a genuine appreciation for the art form?

Let us consider the subject historically. The word percussion comes from the Latin meaning to strike. Although there are a few imitations that the drummer is called upon to use that are not played by striking, all of the major instruments are played in a percussive manner. Throughout the greater part of the development of other orchestral instruments the drum was delegated to the ranks of the military. If martial music was being played by the orchestra, drums were included in the instrumentation to produce the characteristic effect. Later imitations were called for in program music, and the drummer became something of a sound effects man.

Until very recent times, even though what the drummer was called upon to do required a keen musical ear, he was very seldom permitted to perform as a soloist and almost never in an ensemble, unless it was as a military drummer. Today, however, the drummer, like other instrumentalists, must have the complete well-rounded experience obtained through playing in small groups. Through ensemble participation he has a chance to play the instruments

which, although frequently called for in the score, have little or no study literature written for them.

It was in the early thirties that the first truly percussion music was written and almost immediately placed on a shelf to gather dust. The public was obviously not ready for this form of music. This art form lay dormant until the years following the last war when the movement to put the percussion ensemble in its proper place was begun and carried on almost single-handedly by Paul Price (then at the University of Illinois and now associated with the Manhattan School of Music). Through the effects of television and the improvement of sound-reproducing devices, the percussion ensemble and percussion instruments in general are becoming accepted musical media. With the spread of the movement it is important that the high school student also be given this desirable experience in his background. With this latter thought in mind, we planned our first percus-

sion concert . . . the first in our area. It is without a doubt the northernmost community to produce such a program and probably the only one in a large section of the country using high school students.

Our program was an outgrowth of the attempt at ensemble playing last year for competition. We received an "A plus" in our state area contest and played the *Nonet* by Jack McKenzie at several local concerts. The number met with great approval, usually with the comment, "I would like to know more about the percussion instruments." Our concert program was built with the idea of giving the audience a first-hand look at the type of things that the percussionist can do and also training student instrumentalists in the performance of the numerous examples of contemporary literature available for the instruments, as well as developing the techniques for the various instruments.

The program was divided into a
(Continued on page 76)

Betty Masoner is Assistant Band Director for the Fosston (Minnesota) Instrumental Music Department. She is a graduate of the Bemidji State College and is a member of the Guild of American Percussionists, the National Association of Rudimentary Drummers and other organizations.



Marching Percussion Section, Fosston High School Band, Fosston, Minn.

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Concerts or Records?

AUBREY B. HAINES

RECENTLY a solicitor for subscriptions to a concert course called upon a former subscriber who had decided not to renew. "Last night," he said, "on radio I heard recordings of Paderewski, Rachmaninoff and others one will no longer hear on the concert stage today. The reception was as clear as if I'd been sitting in the concert hall. There were no audience rustlings to disturb me. I did not have to rise to admit late-comers. I just lay in bed in the dark and absorbed the music undisturbed."

The solicitor made no attempt to change the former subscriber's attitude. He remarked: "Of course, that way you don't get to see the artists in person." To the music lover who has attended concerts throughout the years, however, the solicitor's point may not have been too acceptable. Recently a Los Angeles reviewer of a piano recital by a well-known performer observed:

"After hearing the pianist for a second time, I am surer than ever that his off-beat concert behavior is probably an international façade to add glamour to his musical personality. The unkempt appearance, the low chair, the chin-in-keyboard stance, the crossed legs and the noisy heel-toe rhythmic bit add up to eccentricity. These features certainly detract from what, if one doesn't look at the man, becomes persuasive musical artistry. I've had it twice and am firmly resolved to hear him more frequently—on records!"

To be sure, the chief value in listening to great music is not *seeing* it, but, rather, *hearing* it. Nevertheless, any large city is likely to have enthusiasts who ask themselves during the year, "Shall I go to the concert tonight or stay home and hear an equally good recorded artist on the radio?"

The question is good. It bears looking into, even though the answer may never be final for one who investigates it thoroughly. Several years ago a demonstration was given in New York's Carnegie Hall of sound reproduction by the British engineer, G. A. Briggs. He had recordings played from the stage, as well as music by artists onstage. At times the records would be shut off so that live music could take over. Then the action would be reversed.

The audience felt that the recorded music had been too dimly reproduced. Briggs meant to reproduce the records at the same volume intensity as the live music had onstage. He intended to present "concert hall reproduction" in Carnegie Hall. If it did not reproduce effectively, perhaps there was a lesson to be learned.

An Experiment

His direct comparisons between "live" music and the identical music prerecorded on the same stage by the same musicians was most revealing. The musical flow in these compositions was continuous. The volume remained the same at the natural "live" level as the sound changed from that made by onstage musicians to that which came from loudspeakers and then went back again.

Strangely enough, not even the large orchestral recordings, spread

out all over the stage by four loudspeakers, sounded as loud as was desired. Thus the irregularity of recorded music was revealed when presented in the concert hall. In this way, Briggs proved that a large concert hall faithfully reveals each technical mistake and acoustical irregularity in recorded music, especially when compared with live music. In contrast, however, the average living room where many persons hear recordings or radio records gracefully conceals almost all these mistakes. The listener is happier with them. Hence "concert hall reproduction" is not required on home phonographs or radios.

How much does the average music lover today take his concert listening for granted? He sinks into a comfortable chair and turns a dial. Suddenly the room is filled with great music. Yet this same music could not have been heard in most homes over fifty years ago. Only in the opera houses or concert halls of a few of the world's largest cities could such a musical feast be devoured.

Today, however, preserved in one's record albums or on tapes for as long as he lives are the musical thoughts, patterns, and lyrics of the world's foremost composers. The method of installing one's high-fidelity apparatus affects the quality of the reproduction he receives. The more cubic space devoted to the speaker compartment, the better the result.

A speaker system offers best performance when installed in a corner of the room. Corner enclosures especially improve bass tones. High-fidelity equipment of good quality can give more than twenty years' faithful service in the average home.

No sooner had high-fidelity recordings reached a high peak of

(Continued on page 98)



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Accordions for Young and Old

ALFRED MAYER

ONE of the most popular instruments in the country today, the accordion, is also the easiest to play. The fact that one can press one button and cause nine tones to sound in the first lesson is the basic reason for this ease of learning. Not only are the chords produced mechanically, but so is the *pitch*! This means that people with no pitch discrimination are capable of playing the accordion; in fact, this experience has resulted in the correction of this shortcoming in many students.

Due to the ease of learning the instrument, children can start young. I recommend *six* as the launching-point. The ability to recognize seven letters and five numerals is all that is required of the student. At the other extreme, I've had students as old as seventy-six. Many instruments (such as the wind family) are strictly for younger people; the accordion can be played right until one's last days. The ease of learning the instrument creates a feeling of attainment and accomplishment rapidly. For this reason, the accordion can readily be recommended as a basic instrument before the study of any other instrument!

In years gone by, accordions were heavy; this kept many people from taking up the study of the instrument. Florid designs of the key-

board, generous proportions (people felt that unless the instrument was large, they weren't getting their money's worth), heavier materials (steel, wood, etc.) all contributed to the weight of the instrument. The average 120-bass accordion then weighed about twenty-seven pounds! Today, by the use of aluminum, better design and more compact shapes, manufacturers have whittled down the weight to twelve-and-one-half pounds. These same instruments are now greatly improved in other ways. (One consumer research firm estimated that accordion improvements in the past five years overshadow the progress in the preceding twenty-five years!)

Probably the greatest contributing factor to the popularity of the accordion is the use of study methods designed to entertain as well as teach the novice. In the past, most methods were academic; they prog-



ressed at such speed that the student was lost within a few lessons. The goal then was to produce a concert artist. In our present-day approach, the teacher is aiming at a greater percentage of the population. He tries to interest the average student and provide him with knowledge gained enjoyably. The student also progresses at a more moderate rate, so that he can grasp and absorb the material. Each problem is presented in a clear, intelligible manner and thoroughly digested before going on to a new one.

The accordion is a wind instrument and has comparatively little relationship to the piano. On the right hand, to be sure, the keys are arranged step-wise as on the piano; however, the hand and arm positions are quite different. The touch, too, is more like that of the organ than the piano. The only reason that the accordion was ever called the *piano*-accordion was to differentiate it from the piano keyboard and the button keyboard which preceded it. The sustained, singing tone of the accordion is much like that produced on a reed organ. Dr. York, of the Detroit Conservatory, dubbed the instrument "The Little Sister

(Continued on page 65)



—Sketch by Marjorie Cohen

Alfred Mayer is a graduate of the Juilliard School of Music, at present on the faculty of Brooklyn College. He was director of the accordion department at the Henry Street Settlement in New York for six years. His appearances have included radio, stage, screen, television and concerts, and he has taught at Columbia High School, Montclair High School and elsewhere. Mr. Mayer's works are not only well-known in the United States, but have been used in Europe, Canada and Japan.



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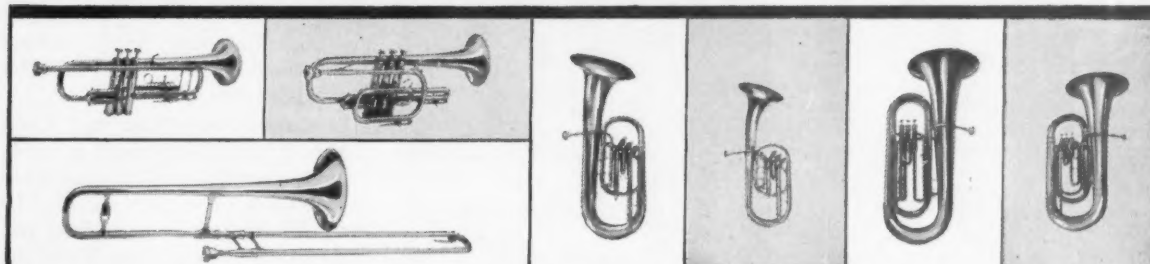
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Song Slides at the Nickelodeon

JOHN W. RIPLEY



"The Little Lost Child"

THE time was a summer evening during the year 1906. Inside the town's only nickelodeon, The Bijou, it was hot and stuffy. One reel of the aptly nicknamed "flickers" had just ended. Another reel would complete the half-hour movie show. Now was the time for the customary understatement to be screened: "One Moment Please While the Operator Changes Reels." But this time it was different:

The Management Takes Pleasure in Presenting An Extra-Added Attraction, Your Favorite Vocalist — Mr. Harold McQueeney, Singing a New Ballad WON'T YOU COME OVER TO MY HOUSE?

Illustrated From Life With Colored Lantern Slides.

The young man, whom we'll call Harold McQueeney, was a tenor, a semi-professional. Harold was a regular soloist in the town's most fashionable church. His services were in constant demand for lawn sociables, amateur minstrels and higher-priced funerals. On this night at the Bijou, Harold was about to enter the ranks of "song-illustrators," the billing accorded solely to professional slide singers.

The house pianist struck the opening chord of the ballad's introduction. Simultaneously there ap-

peared on the screen a blown-up facsimile of the sheet music's cover. This was the title slide which, after a few seconds dissolved into a slightly over-colored pastoral view that properly set the scene for the first line of the song:

"The time was in June: the bees
hum'd a tune;
The perfume of roses
fill'd the air."

Now, with suitable pathos, Illustrator McQueeney proceeded to unfold a touching story of the affection of a wealthy, childless matron for a poor little lass who lived across the way. As each line of the ballad was sung, a new picture appeared to effectively point up the narration.

Here was a new, emotion-packed experience for the Bijou's patrons. Its tug at the heartstrings was certain to pull the customer back for more. Then and there a new crop of song slide fans were born.



Thus, Harold McQueeney introduced the illustrated song or, more correctly, the *solo* part of the song, to the assorted gentry at the Bijou just as ten thousand other illustrators were destined to present the innovation to as many nickel theatres across the nation. By 1910 practically every nickelodeon in the land and hundreds of vaudeville houses were featuring singers with song slides.

Following the second chorus of every illustrated song came the all-important finale. That was when the audience got into the act. Words of the chorus were flashed on the screen, headed by an invitation, ALL JOIN IN THE CHORUS. Now came the time for the illustrator to generate sufficient enthusiasm for a community sing. At times his efforts in this direction were disappointing. However, on one of those not infrequent occasions when the audience had been sparked into lustily singing not one but a half-dozen choruses of a new song, two disparate results were bound to occur. First, to the utter disgust of the projectionist, the glass chorus slide would crack up from overheating. Second, within a few days sheet music sales of the new song would show a marked upturn at local or neighborhood music stores. Actually, the illustrated song was a unique merchandising device with entertainment thrown in.

Few nickelodeon-goers ever knew that song slides were made to order for music publishers. For many years the illustrated song was regarded in the publishing trade as the best and fastest plug for new titles. Thus, the

John W. Ripley, of Topeka, Kansas, is the owner of the world's largest and most interesting collection of old-fashioned song slides. He has lectured frequently on his hobby and written articles for various magazines, appearing most recently in "The American Heritage," with illustrations in color. His nostalgic recollections are an established part of musical Americana.

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fates of hundreds, probably thousands of new popular songs were dependent upon their reception by the nickelodeon set.

Distribution of slides to theatres was handled mostly by film exchanges. Rental fees ranged from one dollar for a set of slides of a current song hit to as little as three-for-a-dollar for passé tunes.

Some ten years before the illustrated song was adopted as standard nickelodeon fare, patrons of music halls, rathskellers and other night spots were regularly entertained by name singers who used slides. Among the celebrated illustrators were Della Fox, Minnie Schult, Alonzo Hatch and the mystery-cloaked Lady in White. About the same time audiences in the best variety theatres were catching the illustrator acts of many names made famous by another innovation, the new phonograph. This select group included Ada Jones, Manuel Romain, Francklyn Wallace and Joe Maxwell who, with his projectionist-arranger-slide-maker partner, Alfred Simpson, reputedly had the highest paid illustrator act in vaudeville.

Oldtimers recall a suprise element injected by Maxwell & Simpson during their concluding ballad, *The Man with the Ladder and the Hose*. While singing the last line of the second chorus, "He's the Man With the Ladder and the Hose," Maxwell, attired in the navy blue uniform of a fire-fighter, would point

dramatically to the screen at the precise moment a wholly unexpected picture appeared—a gigantic portrait of the local fire chief. Not only did the stunt always stop the show; it also endeared the theatre management to the fire department.

There is a general agreement among music historians that the first custom-made, live model song slides were made and used during the year 1894, to illustrate a new ballad, *The Little Lost Child*. The sob song was the product of a new song-writing-publishing team, Edward B. Marks and Joseph W. Stern. Largely because of its novel presentation, *The Little Lost Child* soon became a sound hit, and its publishers, Jos. W. Stern & Co. (now the Edward B. Marks Music Corporation) got off to a flying start.

From 1908 through 1911 the popularity of the illustrated song amounted to a national fad. But in 1912 production of song slides was halted by several leading music publishers. A new craze in popular music, the dance song, was then threatening the sentimental ballad and its staunchest aide, the illustrated song. Although slide-makers tried desperately to catch the lively tempo of such tunes as *The Gaby Glide* and *Alexander's Ragtime Band*, their dance-song illustrations failed completely to catch the spirit of the dance. By 1914 the song slide business had ended.

Attempts to revive the use of song

slides, first during World War I, and again during the mid-twenties, met with only fair success. In moving picture theatres (the lowly nickelodeon had completely vanished) organists at their mighty consoles tried valiantly to encourage audiences to sing along to words projected from glass slides. Strictly community singing! Then came words on film with the animated Bouncing Ball. Just as movie-goers were catching on to the fun of following the Bouncing Ball, along came another innovation that put an end to Bouncing Ball song slides, theatre organists and their songfests. It was an electronic devil—the sound track of the talking picture. So, the illustrated song was ended, definitely. Today its memory just barely lingers on. ▶▶▶

ASCAP CATALOG

THE American Society of Composers, Authors and Publishers (ASCAP) has published a 375-page catalog of symphonic and concert music in its repertory, listing composers and works, instrumentation, duration of performance time, publishers and sources from which material may be obtained.

ASCAP President, Stanley Adams, writes: "The bulk of this catalog, representing but a small fraction of the entire ASCAP repertory, deals with works which are essentially symphonic in concept, although we have also included a representative number of excerpts and orchestral suites from stage works."

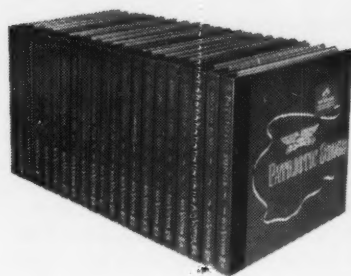
The Society is mailing the catalog to symphony orchestras, radio stations and music libraries of various colleges and universities. Their offices are at 575 Madison Avenue, New York 22, New York.

The Berlin Philharmonic Orchestra introduced Benjamin Britten's violin concerto recently, with the solo part played by Bronislav Gimpel. The concert also included Honnegger's *Pacific 231* (Portrait of an Express Engine) and the familiar symphony by César Franck.



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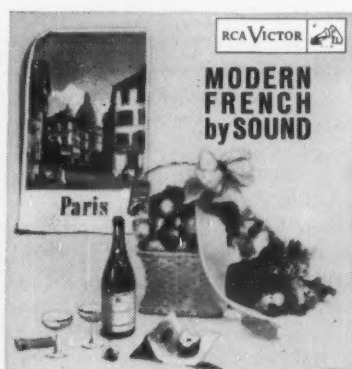
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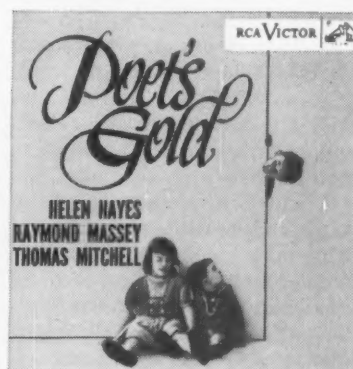
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Music Criticism: A Point of View

JACK M. WATSON

COMPARED with either literary criticism or art criticism, music criticism, past and present, has been and is in a naive and relatively underdeveloped state. There are no musical counterparts for Sidney, Dryden, Johnson, Hazlitt, Coleridge, Poe, Arnold, Tolstoy, Pater, Baudelaire. There are no contemporary musical counterparts for Richards, Brooks, Eliot, Burke, Blackmur, Fry, Reed. There are no twentieth century movements in American music criticism that parallel New Humanism or New Criticism. And there are no essays on music criticism by American music critics that square with Brander Matthews' *An Apology for Technic*, H. L. Mencken's *The Critical Process*, Irving Babbitt's *The Critic in American Life*, or Richard P. Blackmur's *Language as Gesture*.

With few exceptions, professional music critics have apparently been content to describe and appraise music and musical performances, and have been little concerned with such matters as their approach to criticism, their principles and methods of working, and even the rationale underlying their judgments. M. D. Calvocoressi adapted a method of literary criticism of J. M. Robert's to music criticism (*Musical Criticism*, London, 1923); Oscar Thompson simplified, elaborated and further extended Calvocoressi's adaptation (*Practical Musical Criticism*, New York, 1934); and Virgil Thomson



sketched the outline of a method of music criticism (*The Art of Judging Music*, New York, 1948) which in approach appears to be akin to an adaptation from gestalt psychology by James L. Mursell (*The Psychology of School Music Teaching*, with Mabelle Glenn, New York, 1938). But these are exceptions.

Some writers, mostly composers, have taken the trouble to state and defend their aesthetic credos—Schumann, Berlioz, Wagner, Debussy, Hanslick, Schoenberg, Hindemith, Stravinsky, to name a few. But these, too, are exceptions; furthermore, their statements are more in the realm of music-aesthetic theory than criticism. The history of music criticism is rather largely a history of reviews by music critics and what the historian has been able to derive from these writings in the way of ideological change (Max Graf, *Composer and Critic*, W. W. Norton, New York, 1946).

With the immense increase of interest in music and musical activity which has taken place in the United

States during the past few years, and with the parallel development of graduate programs in music in colleges and universities throughout the country, the time seems at hand when those who are involved in this exciting and rapidly expanding enterprise—professional and lay alike—should give serious attention to the problem of music criticism. In a way, and in an important way, we are all music critics except for the final journalistic task of committing thought and judgment to paper. And as teachers, performers, composers, theorists and informed consumers, what we do (and our enjoyment of music itself, for that matter) in no small degree is conditioned by these thoughts and judgments.

Naively and mistakenly, the term "criticism" is sometimes equated with "fault finding";—some professional musicians might say this comes as a result of valid inference from the published reviews of music critics. But musical consumers, too, may have had something to do with it. Some years ago, Olga Samaroff reported that during her three-year period as music critic for the New York *Evening Post*, her fan mail invariably increased after she had written an unfavorable review. The most scathing criticism she ever received, she said, came from a man who complained that she had written favorable reviews for an entire week. She quoted him as saying that a good music critic is one who knows enough to find the shortcomings in music and musicians; that anyone can hear what is good (Olga Samaroff, *Music and Criticism*, Cambridge, Mass., 1948). But regardless of cause, the misconception constitutes a perversion of the term and the concept it represents. Criticism in its Greek origin meant judgment, and this is un-

Jack M. Watson, a distinguished member of the Music Faculty of Indiana University, regularly edits the "Music Educators' Round Table" for this magazine. While on leave of absence, he is substituting for that department a series of articles on music criticism, of which this is the first. Further details concerning this new feature will be found on the editorial page of this issue.

doubtedly the most important sense in which it is used in serious critical circles today.

A distinction is sometimes made in literary criticism between the "elucidatory" and the "judicial" as alternative types of criticism. But according to two authorities in the field, René Wellek and Austin Warren, while the separation is possible, i.e., between the exegesis of meaning (*Deutung*) and the judgment of value (*Wertung*), it is rarely either practiced or practicable (*Theory of Literature*, New York, 1956). The same can be said for criticism in the field of music, whether it be the published product of a professional critic or scholar, or the unwritten comments of a teacher, musician, or serious amateur. Both elements, explanation and evaluation, are essential if a piece of criticism is to be comprehensive and complete.

There seems to have been some tendency in the past dozen years or so for critics to stress the evaluative and the purely descriptive and to slight the explanatory. This excerpt from a review by the eminent composer and critic, Virgil Thomson, of the New York City Opera Company's performance of *Pelléas et Mélisande* in the late forties illustrates the point:

Miss Teyte sang beautifully. So did Mary Krete, as Geneviève. Carlton Gauld, as Golaud, was the best of all, though the role lies a shade high for him. Virginia Haskins, as Yniold, was excellent. Norman Scott, as Arkel, was a pleasure, too. Fernand Martel, a Canadian, who sang *Pelléas*, got better as the evening went on. He is not yet at home, I think, on stages and does not project completely. His voice, though pretty, is neither large nor expressive; and he mouths a bit, singing the while in his throat. But he has musical taste and sings a lovely French. (*Music Right and Left*, New York, 1951).

Mr. Thomson deals freely in value judgments about the singing and performance of the artists, but he offers little in the way of insight into the bases of his judgments.

This inclination to ignore or slight the explanatory is unfortunate. For if the writing about music and musical performances, especially in newspapers and weekly periodicals

(and this is where the bulk of music criticism, in the United States at least, is published), is to have educational value—and one can hardly see how it could be justified on other grounds—music critics must explain all manner of things, technical and otherwise, to their readers; and when they fail on this score, they are passing up a great opportunity to extend and deepen the musical understanding and the enjoyment of their reading clientele. Within the limits of verbal communication, the same is true for the non-professional critic.

Evaluate or Explain

The relationship between evaluation and explanation should never be lost sight of by critics, for unless the reasons for value judgments and their bases are made clear, consumers are subject to what semanticists sometimes call "oracle-ism," pronouncements from on high. One may be entertained by a clever piece of writing and may enjoy its literary quality, but one learns little about music or musical performance from a treatment such as this by Shaw:

... Miss Macintyre ... was ... the favorite of the evening. She is undoubtedly an interesting young lady; and the pit, captivated by her auburn hair and her Scottish beauty, resolved, to a man, to see her triumphantly through. And they did. Whenever she threw herself at the footlights in the heroic elation of youth, and sent a vigorous B natural tearing over them, the applause could hardly be restrained until the fall of the curtain. But whether it is that I have seen so many stage generations of brave and bonnie lassies doing this very thing (and too many of them have since lost the power of doing that without ever having acquired the power of doing anything better), or whether because my own hair is more or less auburn, the waves of enthusiasm broke over me as over a rock, damping me without moving or warming me. (*Shaw on Music*, Doubleday & Co., New York, 1955).

Some critics and other workers in the arts take a strong position against any kind of intellectual or systematic approach to aesthetic evaluation, justifying their stand in some cases with the maxim *De gustibus non est*

disputandum. This philosophy goes by various names,—subjectivism, individual relativism, impressionism. Some proponents of the view argue that one's likes and dislikes are purely personal and individual affairs. Stephen Pepper, who is *not* a proponent, sums it up this way:

If you like one artist and I like another, that is a psychologically interesting difference between us, and that is all that can be legitimately said about it. I may judge your taste on the basis of mine and disapprove of your likes and dislikes, but all that that indicates is that your likes and mine do not agree. I may seek to persuade you to my ways of feeling. But even if I succeed, all it means is that our likings now agree where previously they disagreed. (*Principles of Art Appreciation*, Harcourt Brace, New York).

Impressionistic criticism (or whatever one wishes to call it) in its more developed state admits to being a partial biography of the critic himself—an account of his likes and dislikes, and of his impressions when he heard a particular piece of music played by a particular orchestra, saw a specific play, or read a certain poem. Basically, the approach is psychological because it focuses attention not on the object of stimulation, the work of art, but on the responding organism, the perceiver himself. Values are assayed on the basis of the effect of the art work on the critic. Some critics, however, who actually judge in this psychological way, fail to make this clear, and they tend to frame their criticisms as if the alleged values were more or less innate characteristics of the works themselves. Much of the romantic music criticism of the late 19th century leaned in this direction, and so does a considerable body of today's.

Wellek and Warren point to a spurious contrast existing in some older manuals on criticism, a contrast between "impressionistic" criticism on the one hand and "judicial" criticism on the other. The distinction, they say, is misleadingly named. While the latter type, they reason, appeals to rules or principles as objectives, the former often flaunts its lack of public reference; yet in actual practice it is an unavowed form of judgment by an expert whose

taste is to serve as a norm for less subtle sensibilities. This tendency toward rank yet implicit authoritarianism is often evident both in the published reviews of professional music journalists and in the verbal comments of other musicians and music teachers.

"Eriger en lois ses impressions personnelles, c'est le grand effort d'un homme s'il est sincère." This quotation from Remy de Gourmont's *Lettres à L'Amazon*, which T. S. Eliot (*The Sacred Wood*, 1920) used as the epigraph to "The Perfect Critic," succinctly points up this all too human tendency of workers (and consumers) in the arts. It also leads to one of the prime propositions of this article—a proposition stemming from a feeling of need to make explicit this tendency in musical evaluation and to argue for conscious effort on the part of music critics to control their inclination "to convert impression into law."

In essence the proposition is this: Irrespective of one's intentions, his level of sophistication, and his awareness of the process and its involvements, he judges music and its performance neither in a vacuum nor as unique entity, but according to a veritable network of interlocking values; and because of this, the more a music critic—professional or amateur—is aware of this evaluative process and the nature of his own musical and other relevant values, and the more he takes all of this into account in making his appraisals, the better job he will do of his judging and whatever related activity it affects.

If one attempted to enumerate and categorize the various kinds of values that can and do impinge upon and affect judgments of music and musical performance, he would arrive at a long and complex list of intricately interrelated factors. There would be values concerned with the music itself—its structure and technique, its style, its expressive content, its function, its nationality, its instrumental or vocal setting, its originality; values related to performance—approach (subjective, objective), overall interpretation, tradition, style, phrasing, tempo, dynamic level and variation, rhythm, balance, technical accuracy, virtuosity; values peculiar to per-

formance media—tone quality, technique, style, tradition; values related to overall programs—work or works performed, order of numbers, individual performers; values associated with particular composers and their music—background and personal characteristics, musical idiom, idiomatic consistency; values related to individual conductors or other performing artists—background and personal characteristics, technique, style, tone quality; values peculiar to particular types of performance—opera, oratorio, concert, recital; values concerned with stagecraft—stage presence, stage setting, dramatic production, characterization and other phases of acting, and so on.

Identifying Values

Obviously, if one is to be aware of and is to take his particular values into account in formulating his judgments about music, he must first identify them. Unfortunately, this is not a simple task. It is not easy to turn an analytical and critical eye upon one's self. Oscar Thompson described an interesting experiment along this line in a course in music criticism which he taught at the Curtis Institute. Early in the term he asked each member of the class to draw up a credo or confession of his musical biases, an assignment which proved exceedingly difficult. Some students could discover, he reported, only that they liked what was "good" and disliked what was "bad"; others had difficulty in identifying any positive biases;

one student, an instrumentalist, who was confident he had no presuppositions, could scarcely be induced to hear any music that involved the human voice. Perhaps more mature musicians would experience less difficulty than Thompson's students; perhaps not. But the difficulty of the process in no way lessens its importance.

To claim that adherence to this principle of value-system analysis alone would produce valid and reliable musical judgment would be to grossly oversimplify the nature and requisites of musical evaluation. Broad and comprehensive knowledge and understanding and great musical sensitivity (as well as communicative skill) are also essential. And this knowledge and understanding and musicianship must be integrated if it is to be of maximum effectiveness. T. S. Eliot's notion of tradition might well serve as a sort of catalyst in bringing this about. Space permits but brief reference to this stimulating idea—an idea that may well hold substantial potentiality for a theory of music criticism:

No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists. You cannot value him alone; you must set him, for contrast and comparison, among the dead. I mean this as a principle of aesthetic, not merely historical, criticism. The necessity that he shall conform, that he shall cohere, is not one-

(Continued on page 84)



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Tips on Mouthpieces and Reeds

DONALD E. McMAHEL



SELECTING a quality mouthpiece and fitting it with reeds is a source of perpetual frustration for many clarinetists. The experienced musician approaches the problem with specific facts in mind while the novice stabs blindly in the dark. The following information is presented as a basic guide for mouthpiece selection and better reed management.

Material: Mouthpieces were originally made from wood, a logical choice since the clarinet was also made of wood. However, it was impossible for a wooden mouthpiece to retain a permanent facing because of its susceptibility to moisture. Among other materials, metal has been used, but it is hard and cold in the mouth; crystal retains a permanent facing, but breaks easily; plastic is inexpensive, but produces an inferior tone quality. The best material is hard rod rubber. Because of its strength and density, a hard rubber mouthpiece can be shaped to very close tolerances; it will retain a facing indefinitely and it is acknowledged by teachers and professionals to produce the best tone quality.

Facing: The facing or resistance curve is formed by the side rails as they curve toward the tip of the

mouthpiece. The length and degree of curvature are of the greatest importance in mouthpiece design. There is available a wide variety of facing lengths and tip openings for the dance musician, symphony clarinetist and student. The facing that is standard and most recommended is a medium French lay, a combination of medium length and medium tip opening.

Tone Chamber and Bore: Tone quality and intonation are greatly affected by the internal measurements of a mouthpiece. The tone chamber is the cavity beneath the reed tip and must be neither shallow nor excessively deep. A deep chamber raises the pitch and produces a dark, tubby tone and a shallow chamber produces a tone quality that is edgy and brilliant. For "matched resistance" the bore of the mouthpiece (a continuation of the tone chamber) should be the same size as the bore of the barrel and upper clarinet joint. A large bore mouthpiece should not be used with a small bore clarinet and vice versa. Many intonation problems have been attributed to weak embouchures and poor quality instruments while the real reason was a mismatch of mouthpiece and clarinet.

Testing: The following points are important in judging the merits of a new mouthpiece:

1. Allow at least a week for the embouchure to become adjusted to the mouthpiece.

2. Try several reeds to determine if they can be easily adjusted to the mouthpiece.

3. Play for a number of qualified persons and ask for their opinion.

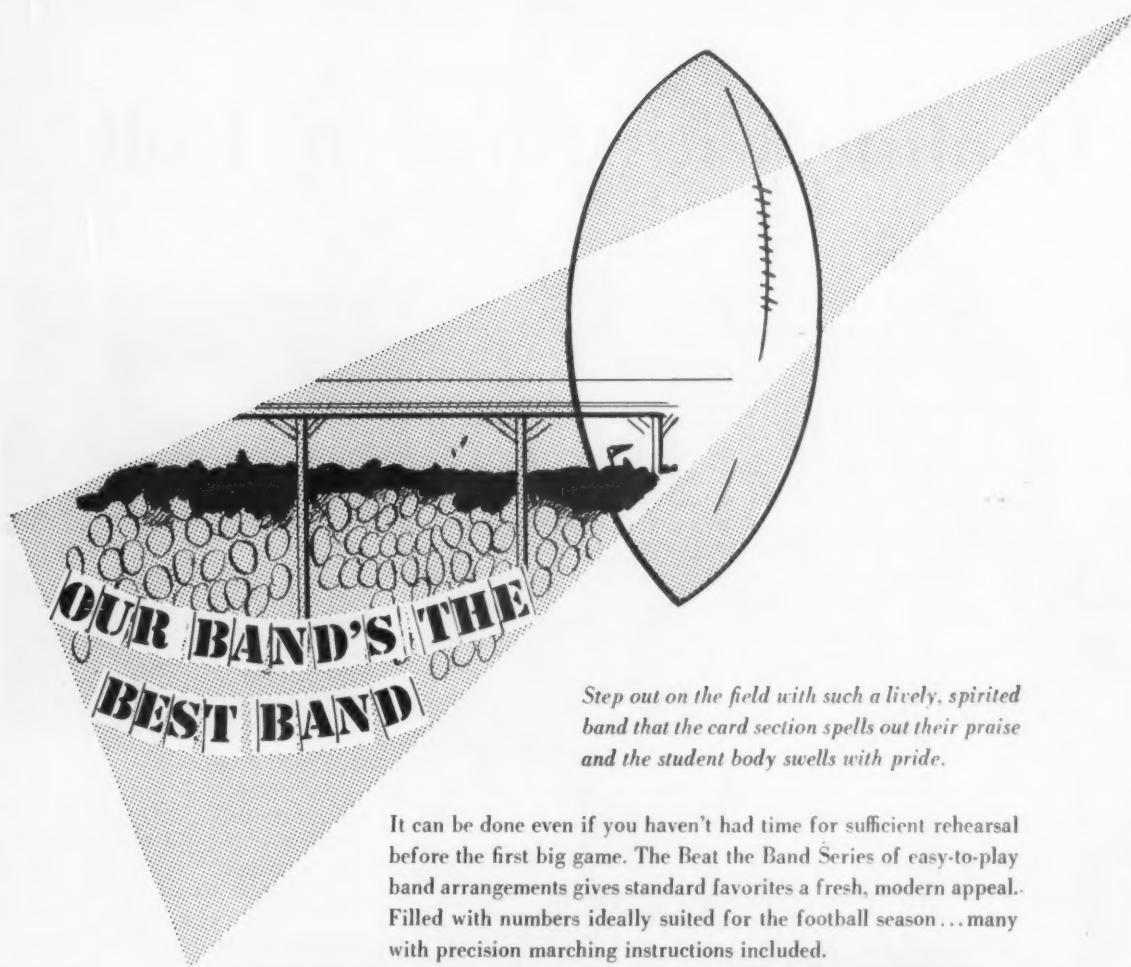
4. Listen to tone quality: A superior mouthpiece will enable the player to produce a legitimate quality with a variety of shadings. The tone must be consistent from the lowest to the highest notes. Reject any mouthpiece that produces a honky quality in the chalumeau, fuzziness in the throat tones or a pinched, tight sound in the altissimo. A wide tip opening produces a big, spread tone with little carrying power and a narrow tip restricts the tone. Only a tone that is compact and centered has the inherent power and resonance to fill an auditorium. A medium tip is recommended for this.

5. Listen to intonation: Intonation is the bugaboo of all clarinetists and demands their constant attention. Instrument design, barrel length and embouchure all affect pitch, but the procurement of a fine mouthpiece is the first and most vital step toward better intonation. When testing, listen especially to octaves as they are particularly difficult to balance. Often, with the wrong mouthpiece, the chalumeau is sharp and the altissimo flat and vice versa. If a stroboscope is available use it as a final check. The mouthpiece that enables the player to best balance the intonation of the entire clarinet range without excessive embouchure deviation will probably be the right one.

6. Listen to response: Today's clarinetist is called upon to execute with ease and facility a wide variety

(Continued on page 71)

After obtaining his Master's Degree in Woodwinds from Indiana University, Donald McMahonel joined the faculty of Western Kentucky State College as Instructor in Woodwinds and Assistant Band Director. After returning to his alma mater for a year as Graduate Instructor in clarinet, he migrated to the Texas College of Arts and Industries, where he is Instructor in Woodwinds. He is clarinetist with the Corpus Christi Symphony, and has acted as adjudicator and clinician throughout the midwest.



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Dealing with Rock 'n' Roll

THEODORE S. HATRAK

THE current "bane" of the music educator's existence is Rock 'n' Roll and its effect on the "aesthetic development" and listening habits of the teen-age student or, for that matter, all listeners. This interested observer reads with amusement the current howls of protest which emanate from the music educator's corner of the ring because we feel that they should not berate the teen-ager for his apparent lack of "listening intelligence", nor should they condemn society for not "giving the music teacher more time and contact with the students," but that the music educator should look first to himself and his methods of presenting serious music to his "captive" audiences.

It is our contention that most listeners, whether they be junior high, high school or adult listeners, reject "serious" music because of a lack of understanding of what the music is conveying and how the composer conveys it. Most listeners have been told that a certain selection is a "good" piece of music but they haven't been shown just *why* it is, or how this "goodness" was accomplished by the composer. Rather, the listeners have been treated as blind persons being led through a room, being told what is to be touched and what is not to be touched, without any further consideration given to the why and wherefore of the sub-

ject. In other words, in most of our "appreciation" classes, the students are *exposed* to good music instead of having the *music exposed* to them. This may seem like a play on words, but let us examine the statement a little closer.

Biographical Details

Most classes in appreciation will study a particular composer, learn a few facts about his life (such as how many children he had, whether or not his wife was a shrew, whether he was rich or poor, etc.), and then they will be expected (after a few "exposures" or listenings) to memorize the themes of a particular piece of music. This, in many instances, is the extent of their "exposure" to the music. As far as "exposing the music" to the listener is concerned, this does not, or usually does not, take place. The student is led to believe that if he struggles with this "classical stuff" long enough, he will begin to understand it. (This is the same method as buying an incomprehensible example of modern art, hanging it in the living room and thinking that, since you see it everyday, you will one day begin to penetrate its obtuseness.) This does not take place, as is exemplified by the fact that most adults (even though they have had Music Appreciation 301) do not know how to listen to music, or even what to listen for.

Music educators must awaken to the fact that listening is an art which involves much more than merely sitting still and not talking while the record is playing. Do we expect our students to enjoy serious music merely because we play it for them in our classrooms? (Usually the rec-



cords are badly worn and the machine is of poor quality to boot!) Can we expect to enjoy listening to more difficult pieces of music when we have not even taken the time to explain the simple pieces of music to them? No, we cannot blame the teen-ager, or even society's failure to have the cultural aspects of life keep pace with our scientific advancements. We must devise better methods of presenting serious music to our students.

With this problem of our own making in mind, we have been experimenting in our classes with trying to show the students just how this "long-hair" music can be more interesting than it has been to them in the past. We have tried to bring this about, and with most satisfying results, by explaining to the students just how the *form* of the music tends to make it more interesting and challenging to the listener. Yes, we have managed to have first graders (and the classroom teachers) comprehend examples of binary, ternary and even first rondo form in one class of thirty minutes' duration. Not only do the beginners find this "game" (of trying to tell exactly when the "B" section begins, or

(Continued on page 98)

Mr. Hatrak, currently the Music Supervisor of the North Caldwell School and Chairman of Workshop for the Montclair Operatic Club, holds a bachelor's degree from Trenton State College and a master's from Columbia; he is now finishing his Ph.D. dissertation on "Form in Music." He has also taught at Patterson State, and is active as a choral and instrumental director.

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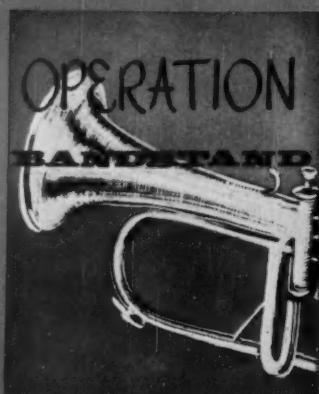
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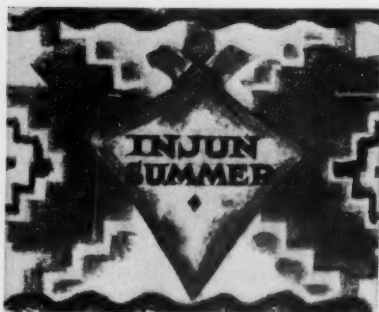
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Teaching the Organ

DOROTHY R. ADDY



TEACHING someone else to play an organ is indeed a great challenge. Certainly there would seem to be no other instrument which offers such a great variety of problems, or variations in the instrument itself to confront both student and teacher. With the advent of electronic organs in homes and schools as well as churches, the increased availability of professional concerts and recordings, more people have become organ conscious, even though the ones who are genuinely interested in the pipe organ and its great heritage of music are still in the minority. It has become *the* thing to do to take organ lessons. I believe most teachers appreciate a chance to awaken interest in the organ as we know and love it, but we are confronted with a new set of problems constantly because many would-be students have what we call a limited background of keyboard training, or none at all.

Let us assume that we are accepting only students with sufficient training at the piano to play accurately all the major and minor scales and arpeggios in various tempi; some of the Haydn and Mozart sonatas or music of that style; the Bach Two-Part Inventions; and to read hymn-tunes at sight. Regular piano practice should be continued throughout the period of organ study. However, many people fail to realize that the

technics of these instruments are not interchangeable, though they are complementary to each other. At the first organ lesson I try to discuss and briefly demonstrate the four families of organ tone: i.e., Diapason, Flute, String, and Reed. An explanation of the meaning of the numbers on each stop key or drawknob is next in order. Selecting an 8-foot stop on either the Great or Swell manual, the student is shown several types of touch for the manuals. Foremost of these, of course, is the legato touch based on scale fingering. This is preceded by a demonstration of the obvious fact that the keys of the organ are to be pressed and not struck (except for certain staccato effects). The hand position should be with the wrist level, the fingers curved, and a feeling of weight in the finger tips, which is transferred from one key to another, thus giving a connected effect necessary to smooth playing.

Organ Exercises

After the student has played several three, four, and five finger scale progressions with each hand, other means of obtaining legato on the organ may be introduced. I refer to finger substitution with all possible combinations of fingers, finger and thumb glissando, and the crossing of fingers. All exercises should be played in strict rhythm. The student must be reminded to listen constantly for a perfect legato or evenness between note and rest, and thus not to be satisfied with only the kinesthetic reactions. The two hands can then be played together in various short phrases or passages with special attention paid to repeated notes and the horizontal line of the music. Playing the manuals in two,

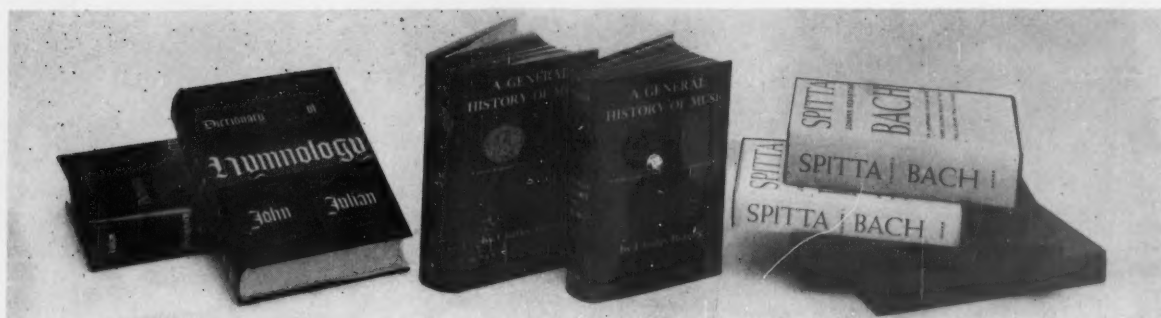
three, and four or more parts could be continued through increasing degrees of difficulty in successive lessons.

Many students express a degree of excitement when introduced to the pedals of the organ. This is usually new and challenging to them, and in some ways easier to teach because good habits can be formed from the very beginning; such is not always the case on the manuals. The student can be shown that by having the knees touching, the feet and legs assume a natural position without strain. Playing on the inside edge of the foot—the “big toe side,” if you please, is then comfortable and practical. The student can begin by playing successive intervals with alternate toes or heels from one extreme of the pedal board to the other. Getting the “feel” of various intervals such as thirds, fourths, and fifths, by keeping the heels touching, is also helpful. Other problems of pedaling to be demonstrated and practiced include the crossing of the feet, glissando from a black note to a white note or another black note, substitution of one foot for the other, or with one foot alone. Scales and arpeggios must be practiced diligently also. Many examples of these problems are to be found in the works of Bach and other masters.

It is interesting to review Widor's instructions for pedal playing, as quoted in the *Diapason* magazine for September, 1950. “Always glide on the pedal-board; never stamp. Keep the toes near the short keys,

(Continued on page 73)

Dorothy R. Addy obtained her education at Ottawa University in Kansas and at the University of Kansas, where she took her Master in Music degree. For the past decade, she has held positions as organist at the Central Christian Church in Wichita and as Instructor of Organ at Friends University. She is the Kansas State Chairman of the American Guild of Organists, and is entered in the recently published “Who's Who of American Women.”



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CLIFFORD W. BROWN



MORE children study piano than any other instrument but schools provide very few opportunities for children to use it. Time was when a student looked forward to accompanying the junior high school orchestra or chorus, and later to have the same opportunity with the senior high groups. But what has happened? The orchestra has been all but displaced in a number of our schools, leaving a void for pianists — and string players, too — that too few music directors concern themselves about.

The songbook series, which schools now use in the elementary grades, present pictures and explanations which acquaint children with the piano. Keyboard experiences are correlated with singing as a part of the regular music class. Children who have had piano lessons are able to demonstrate the book illustrations which show how tunes are played, how notation indicates the black and white keys to be used, and even how simple harmonies are formed. This creates interest in those children who have never been exposed to the keyboard, and also encourages those who play to play better. Many children can be provided with the opportunity to accompany short, easy songs from first grade up if the school music teacher will include it in her teaching plans and consider it when selecting music to be taught.

When children start singing two-part music along about the fifth grade, the accompaniments become

more challenging. Although many songs are taught "by note"—with the students digging out the pitches for themselves — there is much singing with the piano. Learning to play voice parts is quite a new experience even for the more advanced piano student. Combining voice lines is considerably more demanding but, as every accompanist knows, is necessary for rehearsal routine. Eleven and twelve-year-olds will literally outdo themselves under this strong impetus. Their piano teachers usually welcome the student's request for assistance, and will frequently include accompanying materials as a part of the private lesson. Every child who can accompany should have a number of opportunities throughout the school year. It should be a part of class routine rather than something "special."

Junior and senior high school choral groups provide many chances for accompanying. Too frequently only the *best* pianists are permitted to play for them. Choral numbers with easy accompaniments or those which are *for rehearsal only* are ideal for the embryo accompanist. Some pianists may need a year or two of practice in accompanying before they are ready to assume full accompanying responsibilities in public performance.

Orchestral groups and small instrumental ensembles present another excellent opportunity for piano accompanying. Even though school orchestras are scarce, a number of students can take a turn playing ac-

(Continued on page 85)



Clifford W. Brown is Head of Music Education at the West Virginia University School of Music, Morgantown. He stresses the value of using piano students as classroom accompanists.

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HARRY OBITZ

THERE'S rhythm in your golf swing. If you don't believe it, Dick Farley and my staff of professionals will prove it. We claim that music and golf are as compatible as a piano and saxophone.

We do not guarantee that a clarinetist will break par on a golf course, but the musical knowledge helps. It was back in 1936, while playing in the Phoenix Open Golf Tournament, that the combination of music and golf first clicked in my mind.

I wasn't having too much luck on this particular round and was anything but happy starting the 16th hole. I drove and while walking toward my second shot discovered that someone in the gallery had a radio and it was tuned to a program of waltz music. I found myself half concentrating on the music as I hit a two iron, and the result was outstanding. Humming a tune for the remaining three holes I noted a definite improvement. It was then that I discovered that music and golf went together like putter and seven iron.

I use a unique approach with beginners at golf. The first question asked is, "Have you ever studied music?" Many people have had a little instruction on the piano or violin and it becomes quite easy to teach them good golf based on tempo and rhythm. Beginners are taught to swing as they hum a tune.

My theory of music's effect on golf has been brought out in discussing golf with notables in the entertainment world. Fred Waring, Perry

Como, Ed Sullivan, Jackie Gleason, Eddie Fisher, Julius La Rosa, Glen Gray, Vic Damone, to name a few, are all in accord with my theories concerning music and golf.

Just recently Jackie Gleason was in the finals of the Shawnee Country Club Spring Championship. Prior to the qualifying round his shots were going astray. My advice to Jackie was "hum one of your tunes while you practice."

I find that music relaxes tensions, which is a desirable aim for those who wish to play good golf. Slow music slows the tempo and lengthens the stroke, which in turn lengthens the yardage on golf shots. Music of medium tempo co-ordinates the actions of body and club head, which in turn produces greater accuracy on the golf course. My research further produced the interesting fact that on certain days people are excitable, therefore they do things quicker and hence a faster tempo is more suitable.

"The Swing's the Thing" golf show, famous the world over, has used music as its basis from the very beginning. Dick Farley and I have developed highly successful golf routines using music to improve rhythm and precision.

The golfing public throughout the world has come to love and recognize the picture of six professionals making long iron and wood shots in perfect unison. This show is rehearsed with music, which aids in acquiring the perfect unison and timing which have made the show famous.

I believe that the person who has learned the game with music never has a prolonged golfing slump. When his game turns sour on the course, all he has to do is revert to the rhythm system and the swing is back in the groove and the game back on its normal level or, perhaps more appropriately, by its normal "tone."

Music plays a major part in golf and there is really rhythm in your swing. >>>



Music and Golf at Shawnee, (L. to r.) Ed Sullivan, Fred Waring, Harry Obitz, Eddie Fisher, Perry Como.

The author of this enlightening article has served for some years as the professional instructor at the world famous Shawnee Golf Club, where some of the most important tournaments in history have been held. Guests at the Shawnee Inn have included many internationally known stars of the musical world, all of whom subscribe to the unique Obitz theories of rhythm in golf.

ORCHESTRAL GUESTS AND REGULARS

(Continued from page 14)

William Steinberg. An atmosphere of stability has been created by Howard Mitchell in Washington, George Szell in Cleveland, Victor Alessandro in San Antonio, Antal Dorati in Minneapolis.

Names yet cling to orchestral cities, but the tenure of actual servitude grows less and less, on the plea of "vacation," and guests barge in. We are likely to encounter anyone anywhere—Monteux in Chicago or Boston, Ormandy in Los Angeles, Mitropoulos concentrating on opera, or Reiner jaunting at will.

The basic reason for "guests," I suppose, lies in the uneasy dicta of orchestral boards of directors, inclined to compromise art with showmanship. Probably they fear that audiences may grow weary of seeing (*sic*) a single conductor throughout a season; they insist that audiences must not be bored; they hate to think a concert can offer no more diversion than the music it purveys. They conclude, with some accuracy, that the average audience is blissfully ignorant of differences in technique and musical values.

Cumulative evils are apparent in the nervous, slightly bewildered mien of orchestral players. They have had no time in which to absorb the variants of each conductor, to digest his artistic visions, to decide whether he is a conductor or an actor.

And so our orchestras lose individuality. One could tell, not so long ago, upon hearing the middle of a radio program, what conductor was administering what orchestra—by fundamental and characteristic tone, by phrasing, degree of "touch" and nuance, the lift and sweep of instrumental choirs, the general concept of a given score. Now it is difficult—almost impossible. Were audiences unable to see their conductors, none could tell the difference in a month of concerts. ▶▶▶

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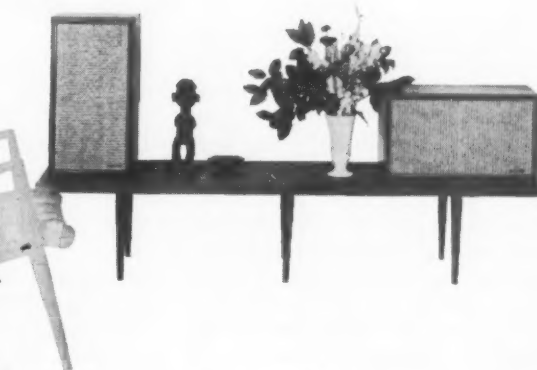
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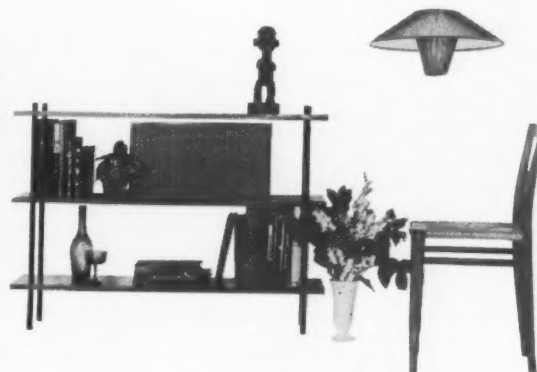
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Uzbek Art in Moscow

E. DOBRYNINA

FOR those who attended the performance of the first Ten-Day Festival of Uzbek Art in Moscow, the changes in the work of the Navoi Opera and Ballet Theatre were particularly noticeable. It now presents an extensive national repertory of operas, ballets and musical comedies, and the number of its celebrated artists is constantly on the rise. The theatre's cast is composed of talented stage directors, orchestra conductors, ballet masters and chorus leaders who have sprung from the midst of the Uzbek people.

The theatre has been directing all its efforts towards uniting the Uzbek traditions with those of classical West European and Russian music. Manifesting diverse facets of talent as they do, the artists and composers all magnificently supplement each other.

Khalima Nasyrova, for instance, excels in the folk song genre, whereas Saodat Kabulova's singing is no less original but closely approaches the standards of the European vocal school. M. Ashrafi's opera and I. Akbarov's first ballet are both vividly national in character, but fall short of the elements that make for the grand opera or ballet. On the other hand, A. Kozlovsky's scores display professional ability and dramatic appeal, but are at times rather pale.

This blend of the national and European traditions is also to be found in the Uzbek ballets, and is



Olga Kogai, Folk Singer.

—Photo by I. Arons

typified in that most interesting ballerina, Galiya Izmailova, who is equally versatile in the classical variations and in Indian and Uzbek dances. The traditions of classical and national dancing are thus combining to form a new genre, which, needless to say, offers the artists infinite opportunities to display their talents to the full.

Khalima Nasyrova is no less delightful in her comic role of Maisara than in the dramatic part of Zainab. Today Saodat Kabulova appears as the beautiful poetess and songstress Dilorom, and tomorrow as the gay collective farmerette Hourie. K. Zakirov is equally competent as the Mullah Doost (comic hero in *The Pranks of Maisara*) and the proud Shakh Bakhram.

The two creative trends—national and European—do not always blend organically in the theatrical performances; sometimes they simply exist side by side. But this co-existence too contains the seeds of the new and progressive, a pledge of future successes to come.

It goes without saying that the level of the performance is likewise determined by the number of productions the theatre presents each

year. In this respect the Navoi Theatre's company has plenty to show: the six productions that were featured in Moscow were the result of tremendous creative efforts. Some of them were completed on the very eve of the cast's departure for Moscow.

In speaking of the quality of each production, we are inclined to single out S. Judakov's *Pranks of Maisara* as the one which shows the best co-ordination of musical score, singing and acting, directing and orchestral performance.

As Maisara, Khalima Nasyrova is virtually the queen of the performance. Her mellifluous voice, with its rich range of nuances, now expresses deep sympathy for her nephew and his pretty sweetheart, now simulates submission to the rich lords, now ripples with exuberant humor. Her Maisara is extremely feminine and lovely. It is the portrait of a woman of the people.

With regard to A. Kozlovsky's opera *Ulugbek*, it is to be noted that the composer worked on this production for many years, until he had achieved a vivid and convincing image of his central character. In the present revised version, the librettist, G. Gerus-Kozlovskaya, and the composer relegated the lyrical conflicts to the background, bringing to the fore the powerful, noble figure of Ulugbek, who remained true to his progressive ideals despite dethronement, exile and the threat of execution. Ulugbek is a many-sided character, strong-willed man, talented astronomer and sagacious ruler. That is why the tragic finale of the opera so forcefully asserts the loftiness of man's radiant ideas and their victory over the dogmas of savage fanaticism.

M. Ashrafi's *Dilorom* belongs to the genre of romantic opera. The

The Uzbeks, members of the most civilized of the Turkic peoples of Turkestan, have their own art festival in Moscow, and their reputation is ever improving. Uzbek art seeks to unite its forms of expression with traditions of West European and Russian music and thereby warrants the interest of musicians of the western world. This article is reprinted from the "Soviet Music Monthly" by permission.

composer and the librettists apparently did not strive to give an exact replica of the historical portraits or events. Borrowing several characters from Navoi's poem, *Seven Planets*, they delineated them very freely in the style of the popular Oriental love-legends. Mukhtar Ashrafi did not dramatize the epic as Karayev had in his ballet, *Seven Beauties*, but made his story similar to that legend upon which M. Tulebayev, the Kazakh composer, based his opera *Birzhan and Sara*. He was able to do so since the great number of variants of both legends, pointing as they do to the centuries-long ties existing between the national cultures of the Central Asian peoples, offer unlimited opportunities to the artist.

The success of the ballet *Masquerade*, is to be explained by the fact that the efforts of composer L. Laputin, librettist O. Dadishkiliani, the whole cast, headed by ballet master I. Smirnov, conductor, B. Inoyatov, and stage designer V. Mamontov were directed toward the single purpose of retaining the flavor of Lermontov's drama intact, avoiding overostentation, and providing as profound a delineation as possible of the tragic experiences of Arbenin and Nina. They told the tragedy of the Russian Othello just as Lermontov had conceived it.

Ballerina Bernara Kariyeva as Nina captivates the audience from the very outset. Her heroine is genuinely Russian, and seems to have walked out of Tolstoy's and Pushkin's books, or the water colors of Bryullov. She interprets the scene of Nina's death with rare charm and perfection. Those who saw the traditions of Ulanova in her work were completely justified—so inspired and artistically consummate is the ballerina in this role.

In this first big work of his, composer Lev Laputin, a recent graduate of Aram Khachaturyan's class at the Moscow Conservatoire, follows the traditions laid down by Glière in his *Bronze Horseman*. He has manifested a good knowledge of ballet dramaturgy and competent handling of the orchestra.

The ten-day festivals of national art are regarded as a fine tradition in our cultural life. They take place in an atmosphere of buoyant creative enthusiasm. Musicians and



A Khorezm Dance Performed by the Railwaymen's Union.

—Photo by D. Sholomovich

artists actively prepare for their performances in Moscow; they bring along their finest works, which are awarded prizes, and return home highly gratified and happy that their efforts were so well appreciated.

We hope that the talented Uzbek musical theatre will adhere to this excellent tradition. The theatre has many fine achievements to its credit, which were demonstrated in Moscow, but it has not solved all its

problems yet. There are still the problems of making a deeper study of opera and ballet dramaturgy, of attuning the popular manner of singing with the generally recognized vocal school, and of producing the best Russian and West European operas for the Uzbek public on a wider scale. These and other burning issues await their solution in sincerely enthusiastic and creative discussions. ►►►

TAPE RECORDING FOR AMATEURS

(Continued from page 29)

material on it, and thus be playable on any machine.

23. *There are dual track and single track recorders.* Single track recordings can be played on any recorder. Dual track recordings can be played only on a dual track player. (Stereophonic tapes and machines are another problem altogether.) Dual track tapes played on single track machines will have both tracks reproduced, the one track running forward, and the second half track running backwards. It will be unusable in most recording and broadcast studios which use only single track recorders. If a dual tape is recorded only on its one half forward track, the tape can be played on single track recorders. However, quite a bit of hiss or noise will be contributed by the dead or unused second half of the track.

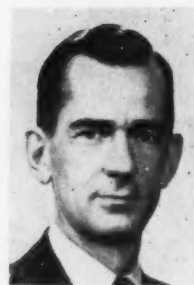
24. *Throw away warped reels.* Such reels have a tendency to bind against the chassis during a portion of their rotation. As the reel be-

comes full, the binding will produce a drag during that portion. In recording, this change in tension will affect the speed and ruin the recording on the tape. In playback position, the same condition will develop even with well recorded tapes. However, the tape will still be good and sound normal with a good reel.

25. *Extreme heat and cold are bad for tapes.* The tapes should therefore be stored and handled accordingly.

These simple common sense rules are second nature to recording and broadcast engineers in handling tapes. That is one reason why commercial tapes and recordings sound so professional and perfect. The rules can easily be adopted by the occasional and less interested tape recordist. Putting them into practice at ordinary recording sessions at home will produce fine-quality, professional-like tape recordings, provided the acoustics and the machine are good. ►►►

Piano Playing for the Mentally Retarded



LUCIEN THOMSON

THE increasing anxieties and tensions of recent years have given tremendous importance to the teaching of music as therapy. Not only do we find more mental disturbance among young children, but there is also an alarming incidence of mental illness among adults.

I have been a volunteer teacher of piano in the American Red Cross program at the Kingsbridge Veterans Hospital for nearly ten years. This is a program of teaching actual performance rather than a program of therapy through listening. Do not think that therapy through listening to music is not of great value. Much can be accomplished. However, this has not been my field.

The Red Cross attempts to provide instruction on any instrument that a man may request. The Red Cross also provides the instrument when possible, the teaching material and the teacher. The most popular instruments are guitar, piano and recorder. Trumpet, saxophone and clarinet are occasionally requested and, of course, voice lessons are in great demand.

The fundamental requirements for a music teacher are the same regardless of the instrument taught. The teacher must have a thorough knowledge of his instrument, a thorough knowledge of teaching materials, and a good general background in all

types of music.

Success in teaching the mentally ill does not require a great deal more talent than one must have to be successful in teaching the so-called "normal" person. Those teachers who are particularly good with children under ten years of age will find that teaching a mentally disturbed adult is very much the same procedure. In all probability, their fingernails are chewed to the bone, their hands are tense, and they do everything too fast. Both are beginners in every sense of the word and know little or nothing about music. In many instances they are not sure that they want to know anything about music. They may feel that it will be too difficult or that it will take up too much time. However, the fact that they have even thought of music lessons indicates a desire to learn. It is here, in this very first moment, that the teacher must dispel these fears and doubts.

Awaken Confidence

How is this to be done? It is impossible to give an exact formula. If you have genuine sympathy and interest; if you do not expect too much (it is wiser not to expect anything); if you are relaxed and unhurried; if you do not talk too much and use the most simple material, you will probably awaken enthusiasm and confidence. Confidence in one's intelligence and abilities is always lacking in the mentally ill, and all too frequently lacking in young children.

This is your primary duty: you are there to help. You are there to

build confidence and to develop the patient's powers of observation and coherent thinking. In this way you will be helping him toward self discipline. You cannot do these things if you do not have a deep and sincere interest in teaching. You must have the pupil's need in mind at all times. What does he want that you can help him to achieve? Tense-ness and a sense of haste will not help a pupil to relax. Too much talking will only further bewilder him, and material that is too difficult will discourage anyone.

What constitutes good teaching material?

1. It must have a melodic and harmonic basis. It must be rhythmic and have a good phrase line.

2. It must *look easy*. Large notes, well spaced, both clefs, and not too much on a page.

3. No rhythm in the first year more complicated than a dotted quarter followed by an eighth note.

4. It must have educational value (elementary technique) and progress slowly.

With the veterans we have found *At the Piano*, Book I, by Bernice Frost to be the most satisfactory basic book. Why? First, because it is ideally printed. Second, it uses melodic folk tunes and, third, it progresses slowly but surely.

The first eight tunes lie under the hands without moving out of position. This gives a sense of security. Finger numbers are not placed over every note. Thus a pupil must learn to watch for repeated notes and patterns rather than following finger numbers. By the time tunes are introduced that move out of position, the pupil has become familiar and

Lucien Thomson, harpist, is a graduate of Emory University (Atlanta). He later attended the Institute of Musical Art under Marie Miller, and studied for four years with Marcel Grandjany at the Juilliard School of Music. Mr. Thomson is on the faculty of the New York College of Music, performs frequently on radio and TV, and composes instructional pieces for the harp.

somewhat at ease with the keyboard and is not as much disturbed by changing the placement of the hands.

Do not confuse a child or mental patient with information that he is not going to use immediately. Do not waste time in telling him the names of all of the notes. Instead, show him where the first note is located, calling attention to how it looks on paper, and then direct his attention to the direction in which the following notes are placed, i.e., above or below the first note of the piece, skip or step-wise. This does not place as great a strain on memory as trying to remember the name of each note. You will, of course, play the tune for him. Where there are words you will then clap and sing the tune. You will suggest that he clap and sing with you. Do not insist, though. In most cases an invitation to join you in the activity will please the pupil, and a feeling for the rhythm is thereby established. During the first few lessons do not burden him with the note values. He has quite enough to do in trying to play what he sees on the page.

Under no circumstances are you to criticize. If his clapping is not perfect, merely say "let's do it again." If his singing is completely off-key, make no reference to it. Remember that he is feeling inadequate and that it is your business to encourage and to make music as simple and as much fun as you possibly can.

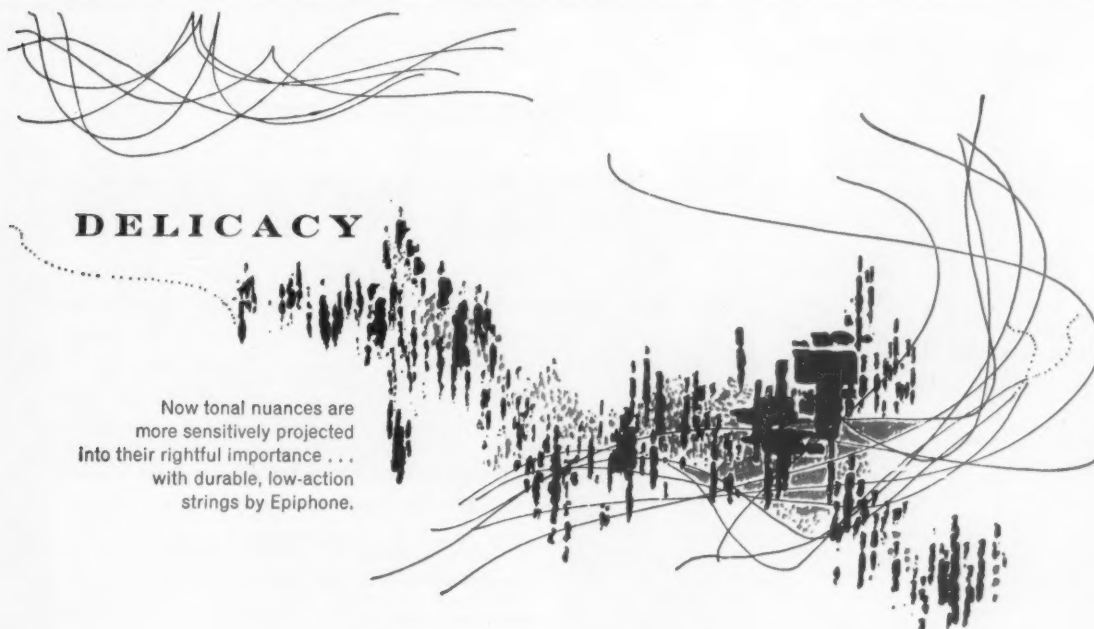
Using Both Hands

Before you conclude the first lesson, teach him the C Major scale. Right hand descending, left hand ascending, each four octaves apart, and ending with both thumbs on middle C. Have him play each hand alone twice before trying hands together. The mentally ill, especially, seem to get a sense of accomplishment in playing hands together in this way.

Teaching requires patience. Teaching young children or the mentally ill requires limitless patience. What is patience? Patience is made up of many things, but it is primarily self-control; to be able to sit without moving a muscle while the pupil discovers something for himself; to

keep your voice cheerful and encouraging. The slightest trace of annoyance or criticism on your part will cause a mental patient to draw back into himself. Keep all of your movements deliberate and unhurried. Listen sympathetically if the pupil seems anxious to talk, but try to avoid prolonged conversation. Above all, it is wise to avoid all physical contact with a pupil. Do not touch his hands. If the wrists are stiff or the finger positions poor, show him how it should look, no matter how many repetitions it may take.

What of the physical aspects of the lesson? The room should be bright and cheerful. It is to be hoped that you will have a fine piano, well-tuned. You should be exceptionally well-groomed, with a warm and cordial smile of welcome. With the mentally ill adult, addressing him as "Mister" will give just the amount of dignity that will encourage him to make a little extra effort. The teacher must sit beside him, being careful not to sit behind his back. If you get too much out of his line of vision it will make him more ner-



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vous. The room should be well ventilated and not too warm. Nervous tension generates a great deal of heat and perspiration. The duration of the lesson should not be over thirty minutes. You must watch the patient carefully at all times, without appearing to do so. You must learn to recognize when concentration has been exhausted. Although a great deal of repetition is necessary, do not stay too long on any one thing. To repeat twice is enough. Any more repetition than this is apt to make the pupil's feet begin to shuffle and perspiration flow more freely. When this starts, tension has increased and the playing will get worse. Go on to something else; clap, sing, play it again for him or switch to the scale.

Constantly encourage the pupil to play more softly and slowly, even though you may feel that you sound like the broken record. Some patients find it almost impossible to play softly. Muscular tension of the hands may make it tremendously difficult for him to move each finger individually. To play softly requires relaxation—one of the primary goals.

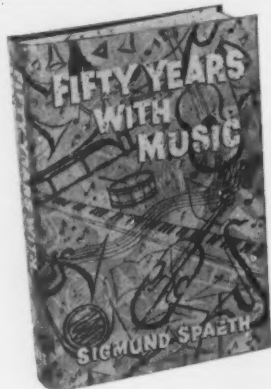
Slow and even movement of the fingers calls for muscular control and co-ordination, which is one of the greatest problems of the adult. As we get older, finger individualization becomes increasingly difficult.

A good teacher must constantly examine himself, his methods, and his materials with complete objectivity. You must take time before a pupil arrives to check on what you did last week so that no time will be lost. You must also review each lesson in your mind. Were you patient? What was the patient's mental condition and how well did you anticipate and adjust to it? Did you do anything to increase the patient's nervousness, or did he seem to relax more as the lesson progressed? Was the material sufficiently easy? Did you present it well? Did you create and maintain a relaxed, unhurried atmosphere?

Working with the mentally ill is very tiring but there is no thrill comparable to the one when you see the first signs of improvement and know that you have a small part in helping a man find his way back to the normal world. As you work with

each patient, remember: only by the Grace of God, there you sit as the *instructor*—rather than *patient*.

The Folklore Library Publishers, 116 East 27th Street, New York 16, N. Y. have made a significant contribution to the available music reference literature with the publication of Thomas D'Urfe's *Wit and Mirth: Or Pills to Purge Melancholy*. The first complete edition of this collection of popular songs and ballads was issued in six volumes in 1719; the present set, with a foreword by Prof. Cyrus L. Day, is bound in three volumes. Many of the songs have a ribald tinge, while others deal satirically with political and religious attitudes. While the work may be of interest more to Eighteenth-Century scholars than to the general public, there is nothing scholarly about the songs themselves or their editor, D'Urfe, who once stuttered: "The town may da-da-damn me for a Poet, but they si-si-sing my Songs for all that."



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PROBLEMS OF A COLORATURA SOPRANO

(Continued from page 9)

have little to add to their interpretation of the creative efforts of the musical giants. Head tones and singing notes are not enough and a voice need not be big to have carrying power. What is important is to get to the core of the tone and the center, and then focus and "point" the voice so that it will carry to the last row. There must also be a real effort to present a creative interpretation of the role. A great deal of work and well-focused study is required before considering auditions for major opera companies. After good preparation with a vocal teacher, a competent *coach* is essential for specific music. Once you are in the public eye and have contractual obligations demanding that you sing professionally and well, there is little time for preparation. Life will always be busy and most successful singers are constantly on a very tight schedule. There must be an artistic and physical reservoir upon which to draw at all times. And there must

be a broad understanding of music, its traditions, its old and new creators, its historical growth and its essence: the mirror of nature and the interpretation of human feelings. >>>

ACCORDIONS FOR YOUNG AND OLD

(Continued from page 38)

of the Organ." The switches on the accordion can be used much in the manner of organ stops; drone basses and pedal point can be effectively produced on the accordion. Organ style phrasing is essential to playing the accordion.

Arguments over the merits and disadvantages of class teaching have been going for many years. With the accordion reaching masses of people, I think a mass teaching approach is

necessary. Also, with the shortage of competent teachers, this technique makes superior instruction available to greater numbers of people. From the student's point of view, class teaching offers lower tuition rates, comparison, competition and a lessening of tension. For the teacher, it offers the possibility of reaching greater numbers of people, increased income and a means of separating the competent from the disinterested (with a minimum sacrifice to his teaching schedule). Of course, fast students are held up by slow ones; conversely, slower students are egged on by the more competent class members. Contrary to most opinions, I don't like a limit on the number in a group; I believe the larger the class the better the results. In a large group the slow and poor average out. Of course, there are dropouts after the third or fourth session, but the same is true of private students. When they do drop out, these students do not affect the teaching schedule. I prefer a class of twenty-five to thirty; I've had groups as large as sixty-five. I do not recommend a group with less than ten. >>>

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THE SPIRIT OF ISADORA DUNCAN

(Continued from page 16)

obvious as well as in its deeper aspects, it had its roots in life itself. One may therefore call her art a form of "natural dancing" which, essentially, is also Greek, expressed in the simplest of terms and depending on the artist's deep feeling for the intangibles of truth and the mysterious essence of nature. It should also be stressed that although it was "natural," her dance did not lack in grace, life and power.

Therefore, a better term than "natural dancing" is, I believe, "classical dancing," because of its deep humanity, its unbounded free spirit and universality of expression, and because of its achieving a maximum of life without descending to the dismal trivialities of realism. All the more so because Isadora Duncan, perceiving the innate nature of music, specifically classic music, by a stroke of genius made it an integral part of the dance. In adding life, the

music does not surrender its own, but ideally blended and inextricably woven together, both music and dance enlarge and enhance each other, take on new dimensions, become an integral art. Merging it into an indivisible unity that conveyed the atmosphere, the thematic bases, the moods and spirit filled with different and subtle shades of meaning, Isadora's dance offered the greatest stimulation for the alert and expectant eye and ear as well as for the mind and the heart.

Classical music, by its close bond and deep kinship, being imbued with every human experience from greatest joy to deepest tragedy, lent a profound humanity to her dancing—to the classical dance—and a sense of "universality" that no other type of dancing ever had to an equal degree. It offered too in some mysterious way a glimpse of perfection, of an ideal sought and found.

Natural, and deeply musical, it thus was a truly classic art; it brought us closer to the sources of all exultation and to the central flame of art. Infused with a feeling of naturalness, poetry and beauty for mankind to turn to, to find an answer to their tortured quest for peace and beauty, a dreaming in the presence of nature, it thus had a specific and far-reaching significance.

The casual observer may think this classic dancing to be an imitation of Greek dancing or an archeological revival. Far from it! No pedantic or pedestrian effort to recapture the technical style, it is never mechanical; it is living art, embracing the human and the esthetic rather than the academic quality—a shaping of art and dancing into the artist's own renaissance of the classic spirit.

A genius, a true artist, Isadora Duncan had the radiant personality. But she was no teacher in the ordinary sense. She did not explain. Isadora taught by inspiring. She danced or indicated by a gesture. She be-



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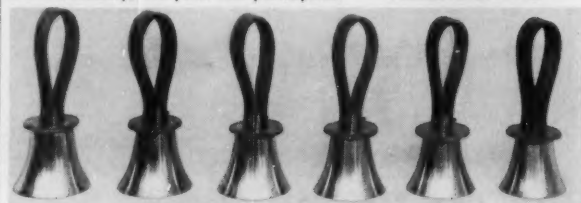
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lieved that art should be caught on the wings of genius. You could not learn it; you grasped it intuitively, spontaneously, or by a stroke of lightning. The spark within you must turn into flame. It was to be an inner unfoldment that could not be forced artificially. If you had the "eye" to see and the spirit to grasp it, her dancing offered to each beholder a waking dream of an aspiring, unsuspected self.

To dance in the classical style, then, is to be "natural," in the Greek sense—vital, flame-like, vibrant, spirited and radiant. Therefore, to dance in this classical style is never a mechanical or sterile imitation of Greek art; nor is it a mannerism or a specially contrived device.

Neither the "natural" nor the "classical" excludes the human, the tragic or the poetic, because they are encompassed by the human spirit. This "classical dance," then, is not without exultation and depth. It is an impassioned gesture, a movement of the soul—the exultant fervor of the spirit. It is an illumination.

Intuitive and improvisatory to a

high degree, yet always creative and impassioned, subtle, sensitive in detail, the whole architecture of such dancing is based on the surge and mood inherent in the music and thereby becomes a wondrous synthesis, where all the deeply visionary and the dramatic and musical gifts of the artist come to the fore and shine and illumine everything. Lifted by enthusiasm and inspiration, yet creative and meaningful, such dances are more than merely a performance. Though ever evocative, they are also oracular, being expressive of the great and eternal themes of which the music speaks—expressive of beauty, poetry and truth.

ON MUSIC THERAPY

(Continued from page 30)

fine numbers and others give solo performances vocally and instrumentally.

Nurses also find great relaxation and stimulation in music. Music is of inestimable value to the nurse since it affords her an opportunity to come in contact with the great emo-

tional experiences of mankind and thus develop a sympathetic understanding of those she is called upon to serve.

Just as physicians today practice preventive medicine, we in music look upon music not only as an agency to cure but, even more important, as a force to prevent mental ill health. This is most important in these turbulent days. Long ago Wordsworth said "The world is too much with us; late and soon, getting and spending, we lay waste our powers." If that were true then, how much more is it applicable to contemporary life?

In conclusion, I would remind my listeners that there is great need for performers for the thousands of men who are in our military hospitals. Those who volunteer to play and sing for our veterans will experience a great joy and will come to a true realization of what Longfellow meant when he said "God sent His singers upon the earth, with songs of gladness and of mirth, that they might touch the hearts of men and bring them back to Heaven again." >>>

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A Short History of the Violin

BETWEEN the days when a neolithic man first produced a twang from a piece of stretched animal gut to the present concert violin lies the scale of civilization—the whole history of man and his music.

Few human artifacts have been subjected to such arduous archeologic and historic research as the violin. Its earliest ancestor was probably the primitive lute, consisting merely of a long stick inserted into a tortoise shell or half of a coconut shell, spanned by a piece of stretched gut. The supposedly earliest bowed string instrument was the *ravans-tron*, a type of two-string banjo invented by a legendary Ceylonese king named Ravana; it closely resembles ancient Chinese and Bedouin instruments still in use.

After several millennia of experiment, the violin's definitive evolution most probably began during the later Egyptian dynasties with the appearance of two ancestral plectral forms: the flatbacked psaltery and the roundbacked lute.

The first flatback instruments with slight waists and primitive fingerboards to resemble the modern violin were the Roman *fidicula* and the Persian *kithara*, both appearing during the late Roman Empire. The *kithara* eventually became the violin's distant cousin, the guitar; the *fidicula* evolved into the Gallicized *vitula*, Charlemagne's *vigele*, King Otto's Old German *Fiedel*, Alfred the Great's Anglo-Saxon *fidel*, and the Elizabethan fiddle. At first plucked instruments, the strings were

launched on their harmonious career by the appearance of the first strung bow in the 10th century.

Most popular of the roundbacks was the rebec, shaped like a half-pear with three strings and an unfretted fingerboard, first introduced into Spain by the Moors in 711 as the *rabab*. Descended from the lute, it was adapted by the Arabs from the roundback Byzantine *lyra* in the 7th century and reintroduced into Christian Europe a century later. It was eventually eclipsed by the violin because of its harsh voice, restricted in Tudor England to street playing. (It survives only as Hugh Rebeck, one of the three musicians in *Romeo and Juliet*, the other two being Simon Catgut and James Soundpost.) Significant for the development of the later violin was the fact that it was played held against the chest, tuned like the lower strings of the violin, and bowed like the violin.

Rebec to Fiddle

The first flatback to offer the rebec serious competition was the fiddle-like viol, an instrument with a deep waist and round shoulders closely resembling the modern violin. Introduced in the 10th century, it was far mellower in tone than the rebec, had six strings, a long neck, and sharp angular bouts (curves). When horsehair-strung bows appeared during the 13th century, the viol soon outclassed the rebec and fidel and engendered a whole family of viols ranging from the small *sopranino* to the double bass (violone).

The viol reigned until some time between 1510 and 1530 when a smaller three-stringed, more delicately-



Arcangelo Corelli

waisted flatback called the *Polnische kleine Geige* ("small Polish fiddle", first identified in 1528 by German musicologist Martin Agricola) appeared and was quickly taken up by the Italians as the *viola da braccio senza tasti* ("viol-played-on-the-arm-without-frets"). The French gave it the Provençal name of *violon*, and by 1551 the Italians had added one string and rechristened it the *violino*.

There ensued a bitter war between viol and *violino* when the famed violmaker, Gasparo da Salo of Brescia, proved its sweeter vocal tones. Da Salo used sturdier wood, a higher bridge and tenser strings, demonstrated that it could be played comfortably tucked under the jaw with an adducted wrist in neutral position, as opposed to the viol, which was played resting between the knees by a flexed adducted wrist.

Viol partisans retaliated with the *viola d'amore* which had seven sympathetic metal strings tuned in unison with seven gut strings: it produced a haunting, remote tone that deeply moved its ardent listeners. It failed to displace the violin but nevertheless accumulated a consider-

The above article was prepared by staff writers of the "MD Medical Newsmagazine" and is reprinted by special permission.

able early Baroque repertoire, now enjoying a revival.

When the opera was developed in 15th-century Italy, musicians became fascinated by the female voice and tried to reproduce it with instruments; they found that the violin came the closest to the ideal, thereby launching the great 17th and 18th century violins, violinmakers and virtuosi. The first of the historic violinmakers was Andrea Amati, originally a 16th century lutemaker who turned his craftsmanship to the violin, established a dynasty, and made Cremona the queen town of violin craft. Even more talented was grandson Nicolo Amati, responsible for some of the finest Amati violins and teacher of two other geniuses: Andrea Guarneri and Antonio Stradivari. Most celebrated of the Guarneri clan was grand-nephew Giuseppe, also known as "*del Gesù*" because his label bore the cross and letter I.H.S.; he is famous for his massively built instruments that deliver a tone of immense power.

Many believe that the greatest of all was Stradivari, who standardized the ultimate pattern of the violin. Probably born in 1644, Stradivari set up on his own between 1664 and 1666 (date of his earliest extant label) and spent the next twenty years perfecting his craft.

In 1684 he increased the length and breadth of the violin, worked with more sharply arched patterns, used stronger gut and experimented with varnishes. His finest masterpieces were made after 1700, identified by their fine-grained pine wood, soft orange-red varnish, graceful f-shaped sound holes, exquisite scrollwork and incomparably sweet tones. Stradivari's total known output was 1116 instruments, which included 540 violins, 12 violas and 50 cellos.

From Italy the craft spread to other countries, following the pattern of family tradition in specific towns. The Bavarian town of Mittenwald was the German violin center, revolving around the Stainer, Glotz and Hornsteiner families; in the French mountain town of Mirecourt, the Villaumes became famous for their inexpensive violins.

First of the great violin virtuoso-composers were Venetians Andrea Gabrieli and his nephew, who scored



—Sketch by Lee Smith

several *Concerti for Voices and Musical Instruments* for violin, and also originated the fertile sonata form in 1587 as *canzoni da sonar*, love songs for musical instruments.

In the 17th and 18th centuries staid Arcangelo Corelli is credited with being the father of modern string technique; he was known for the elegant style that characterized virtuosos in that era. He systematized bowing technique and was one of the first to use double stops and chords. Giuseppe Tartini became the greatest violin master of his day, altered the shape of the bow and revised the art of bowing. He discovered the phenomenon of the "third sound" but failed to explain it; it remained an enigma until 19th century physician-physicist Helmholtz demonstrated that it was a superimposed sound whose wave length was either the difference or summation of two simultaneously sounded strings. The greatest composer of the three was Antonio Vivaldi, a violin master who established the *concerto grosso* for strings as a musical form.

Several minor changes were made in the late 18th century to raise the violin's pitch; it now differs from Stradivari's instruments only in the thicker wood, increased neck angulation, longer, heavier strings and higher bridge. The secret of the tone lies in the wood; supportive structures require hard sycamore or maple: these are the back, ribs, neck, head, fingerboard and scroll. The acoustic structure and soul of the violin is the belly, which requires soft Swiss pine. When the strings are sounded, the belly vibrates and amplifies the tone within the hollow sound-box; the two f-shaped sound-

holes serve as exits for the tone.

Pressure and vibration are distributed uniformly over the belly by a bass bar that runs lengthwise along its undersurface. Other wood components are vibrationless. All material must be of prime quality, thoroughly dried and well seasoned. Strings are made of silk or gut; the latter is preferred because silk frays quickly; the G-string is wrapped in wire made of bell metal, copper or silver.

The bow changed from silk to horsehair in the Middle Ages and was finally established in its present form by Parisian François Tourte in 1775. Made of Brazilian lancewood, it is usually 29 inches long and is strung with between 150 and 200 strands of horsehair, each of near-uniform cross section.

Like its predecessors, the violin is a prototype for a whole family of instruments; included are the *pochetta* or dancing master's fiddle, a small narrow pocket-sized version tuned an octave above the violin; the *violino piccolo*, presently used as the three-quarter violin for children and tuned a fourth above; the viola, somewhat larger than the violin and the alto of the family; the violoncello, the early bass of the family, and the double bass, used originally to "double the bass" range of the cello and phylogenetically a bass viol (*violone*) rather than a violin.

An old superstition is that the signature on a violin label endowed the instrument with the soul of its maker, leading to the popular belief that some violins were alive. The resemblance between a violin and the female voice probably caused it to be called the Devil's consort by an anonymous 18th century Reformation zealot.

Tartini once dreamed that Satan played him a trill and awoke to transcribe it as the famous *Devil's Trill Sonata*. Since the maestro had also left society for several years because of a secret marriage to a famous lady, it was rumored that he had gone to hell to study the violin with his Satanic mentor. Actually, he retired for a time to the Franciscan monastery at Assisi to study under the famous organist-violinist, Padre Boemo.

In the 19th century violin folklore centered around the gypsies, who

were as famous for their sobbing string music as for magic, and were thought to exercise their dark powers mainly through the violin. The famed Spanish virtuoso, Pablo de Sarasate, was believed by the ignorant to be a gypsy because of his well-known *Zigeunerweisen*; in the United States the devil became Mr. Scratch, who toured the New Hampshire hills, luring souls from honest farmers by fiddling fast hoe-downs.

The most famous demonic violinist was the great Italian composer-

virtuoso, Niccolò Paganini. Tall, thin and cadaverous, he was responsible for the greatest innovations in violin technique since Tartini, amazing audiences with his lefthanded pizzicato, double harmonics, and incredible three-octave range on the G-string. Adding to this a fatal attraction for women, popular fancy soon coupled him with Satan. Paganini made no effort to counteract this fantasy and became a wealthy man.

For many years after his death,

it was believed that Paganini was buried under some unknown crossroads with a stake through his heart, the Devil finally having claimed his soul.

Wrote William Shakespeare about the violin of his time: "Now is his soul ravishd! Is it not strange that sheep's guts should hale souls out of men's bodies?" >>>

CITY CENTER OPERA

THE New York City Opera's Fall season will open on September 24th with Leopold Stokowski conducting Carl Orff's *Carmina Burana* and Igor Stravinsky's *Oedipus Rex*—both New York premieres as fully-staged productions. John Butler will direct and choreograph, Paul Sylbert will create the settings and Ruth Morley will design costumes.

Two other new presentations will be the Gilbert & Sullivan extravaganza, *The Mikado*, and Mozart's *Così Fan Tutte* in the English version by Ruth and Thomas Martin. *The Mikado* will open on October 1st and is staged by Dorothy Raedler, founder-director of the American Savoyards (the only permanent professional G&S company in America). Robert Irving, principal conductor of the New York City Ballet, will conduct. The fifteen settings will be created by Donald Oenslager; costumes by Patton Campbell.

The balance of the season's repertory will include *Madama Butterfly*, *Die Fledermaus*, *Street Scene*, *La Bohème*, *Carmen*, *The Merry Widow*, *La Traviata* and *Turandot*. The season closes on November 4th. >>>

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Fifty-two harpists have registered for the First International Harp Festival and Contest which will be held in Israel on September 15-29, 1959. The contestants will come from fifteen countries to receive ten prizes, ranging from a \$3,500 harp (plus performance with orchestras in Israel, Amsterdam and Paris) to \$250. The jury includes Carlos Salzedo, Marcel Grandjany, Nicanor Zabaleta, M. Korzinska, L. Laskine, R. Loucheur, C. Aldrovandi, Phia Berghout, Rosa Spier and Mireille Flour.

TIPS ON MOUTHPIECES AND REEDS

(Continued from page 48)

of tonal and technical passages that would have astounded the clarinetist in Beethoven's time. Wide skips, rapid articulations and dynamic extremes are commonplace in the modern repertoire. A mouthpiece must be free flowing and responsive throughout all the clarinet registers without sacrificing embouchure control and diaphragm support.

For strength, flexibility, and durability the reed must be cut from hard, seasoned stock. A healthy reed usually has a gold or cream colored texture with a close, parallel grain extending to the tip. The dark center of the reed should taper towards each side and terminate in a resistance point $\frac{1}{4}$ " or so from the tip. The player's embouchure and his choice of mouthpiece should determine what reed strength is best. A medium strength reed ($2\frac{1}{2}$ -3) and a medium lay mouthpiece will usually give good results.

Preparation and Testing:

1. Moisten several selected reeds in water for a few minutes.

2. Place the reeds on a flat surface, and gently massage the cut part of the reed with the index finger, working towards the tip. Massage closes the pores and prevents the reed from absorbing too much moisture.

3. If the flat side of the reed is not smooth, gently draw it over fine emery paper a time or two and then massage it with the forefinger. This process will facilitate an airtight fit of the reed to the table of the mouthpiece.

4. Remoisten the reed and carefully place it on the the mouthpiece. The tip of the reed should come just below the tip of the mouthpiece and should not overlap the rails (sides). Turn the screws of the ligature just enough to hold the reed firmly in place.

5. Test the reed by playing with a full tone in all registers. A potentially good reed should respond with a resonant, slightly brilliant tone. Reeds that produce a dull, stifled tone or those that are much too stiff or soft should be discarded. Play the reed for a few minutes and then put it aside to dry. Because new cane changes rapidly, the reed should be moistened, massaged, tested, and

dried a number of times before steps are taken to correct inherent weakness and imbalance.

Stiffness in a reed is generally the result of one side being heavier than the other. This can be spotted by turning the mouthpiece in the mouth to one side and then the other (the heavier side will usually blow harder). Another method is to flex the sides and tip with the fore-

finger. The fingertips are sensitive, and with practice the clarinetist can easily locate hard and soft spots in the cane. To correct a stiff reed scrape the heavier side until it balances the weaker side. Dutch rush is highly recommended as an abrasive. It removes cane evenly without gouging or nicking and is easier to work with than a knife or razor blade. After determining which side is heavier, lightly scrape this side below the tip, following the direction of the taper. Scrape the tip only if the high tones are sluggish or the

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lower tones are sharp. If the reed responds in the middle and upper registers but blows hard in the chalumeau, remove cane from the back of the cut, scraping at the sides rather than in the center. It may take several sessions to achieve the desired balance, so do not hurry.

A soft reed produces a thin, nasal tone quality, poor intonation, choking of the high tones, and squeaking. The only excuse for playing on such a reed is laziness! Strengthen a soft reed by slipping a small portion from the tip. If only one side of the

reed is too soft, cut down the entire side about 1/32" by turning the reed on its side and rubbing it over a piece of emery paper. A perfectly balanced reed is flexible enough in the tip and sides to respond to every nuance of tone and subtlety of attack, yet heavy enough in the center to provide the necessary spring for proper reaction of the reed to lip and air pressure.

To facilitate drying and prevent warping, store the reeds on glass or in a reed case. Needless to say, the same reed should not be used daily

but alternated with other playable reeds. As the reed is played, it will become impregnated with dirt and food particles which gradually dampen its vibrating action. Some players wash their reeds in a soapy solution and others lightly scrape away the dirt with rush. The ridge that forms on the back of the reed from repeated contacts with throat opening of the mouthpiece should be smoothed down with rush to assure a good contact between reed and mouthpiece. New life can sometimes be restored to an aging reed by trimming a small particle from the tip and rebalancing the sides. The results of a logical and systematic approach to the reed and mouthpiece problem will soon be evident with an improved quality of tone, cleanness of attack and better intonation. ►►►



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THE MELODY MAKER

SOME 150 years passed after the death of Henry Purcell before a native composer worthy of critical notice was produced by England. The early life of this composer laureate has been given detailed and loving treatment in a new book by Alma Shelley Waters—*The Melody Maker: The Life of Sir Arthur Sullivan*—published by E. P. Dutton & Co., New York. The author's close knowledge of the English theatre and Victorian London add delicate effervescence to an authoritative biography. It is a valid contribution to any music library and a worthy tribute to this sadly underrated composer. Although a listing of the Gilbert & Sullivan operas excludes *Utopia Limited*, and refers to *The Grand Duke* as "The Duke," the only thing left to be desired is a continuation of the captivating story which ends with the composer's knighthood. Mrs. Waters' fine dramatic sense should appeal to all ages and intellects and to high, low and middle-brow musicians.

The J. B. Lippincott Company has published *The Collector's Tchaikovsky and the Five*, by John Briggs of the *N. Y. Times*, in which the author defends Rimsky-Korsakoff's version of Moussorgsky's *Boris Godounoff*.

TEACHING THE ORGAN

(Continued from page 54)

and so be ready for action on long or short keys without unnecessary movement. Use the heels as much as the toes, and be as ready to begin a passage with heels as with toes. Use the heels as readily for single notes (short or long). Rest the feet on the surface of the pedal keys. When possible, have the feet in position for every new pedal entry. Sit quietly and erect on the bench; don't roll or sway."

I wish I could agree with the statement made recently in the *American Organist* magazine to the effect that the era of the "one-legged" organist is about over. Certainly no qualified and thoughtful teacher will allow students to be so limited, but we cannot deny that many people are attempting to play the organ for various occasions, using only the left foot for pedaling, and the right foot for means of dynamic variations which often remind the listener of the rocking of a boat at sea. Many beginning organists manifest excellent coordination when beginning to play with both hands and the feet. In others it is slower to develop. Short passages for either hand and pedals, and then both hands and the feet, are next in order. The playing of trios, from the very simplest to the advanced Trio Sonatas of Bach, is invaluable in developing the necessary independence of each part. The student needs to realize that the left hand is now playing a part comparable to the tenor voice in homophonic works, and therefore needs special attention to make it independent of the bass, or pedal part. The details of managing the mechanism of the console itself must also be a part of basic instruction so that it can be integrated into the playing of the student from the beginning of study. A skillful teacher will guide the registration of various pieces without destroying the student's desire to experiment with contrasting tonal combinations.

Various means of communicating rhythm in organ playing must be stressed with the student, for it is this element which is most elusive and upon which so much depends in the playing of any organ music. A right mental conception of the rhythm of a piece, based on analysis

of the music, is always to be encouraged. Wherever possible, point out musical motives, sequences of notes or rhythms that occur in the music being studied.

Practice Periods

Suggestions for effective use of practice time are another responsibility of the serious teacher. Each practice period should have a definite goal in mind. Playing parts separately with metronomic precision, and using "off balance" registration: i.e., one part silent or much softer than the other, are ways in which the inner voices can be brought more forcibly to the atten-

tion of the student. Using various rhythms which put the accent on different notes of a passage is often most helpful in developing clarity of parts also. Someone has said that "practicing is a purposeful repetition of accuracy."

There is a wealth of material at our disposal. The final choice must be determined by the student's background and future aims; also the teacher's experience and preference. It is important for the teacher to know the text chosen, the progression of the various problems considered in it, and to feel comfortable teaching it, while at the same time always planning ahead for increasing the student's technique and mu-

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sicianship. The books that are most widely used today are *Method of Organ Playing* by Harold Gleason; *Methode d'Orgue* by Marcel Dupré; *Ars Organi, Volumes One, Two and Three* and *The Little Organ Book* by Flor Peeters; *The Technique and Art of Organ-Playing* by Clarence Dickinson. Good taste in repertoire can be carefully guided through a teacher's choice of supplementary pieces and collections. At the first lesson I always try to assign exercises for each hand alone, for the hands together, the feet alone, each hand and the feet together, and finally something, no matter how simple, for both hands and feet so that the student will have the satisfaction of accomplishment in his beginning study.

As teachers, we need to avoid the fallacy that because we *tell* the student something he *knows* it. Instead we must constantly review ideas previously presented and create situations in which the student will understand and learn more ways by which he can grow technically and artistically. Finally, we must live and work until our own music reflects enthusiasm and abundant spirits in order to effectively guide those with whom we are privileged to share our knowledge of our chosen instrument—the organ. ▶▶▶

CHOPIN'S PIANO MUSIC

(Continued from page 22)

with their martial fire, earned for him yet another laurel, a new measure of respect. That frail, emaciated body of his certainly housed a magnificent spirit.

The Etudes I came to at last and, so far as I am concerned, they constitute his *magnum opus*. Covering an extremely wide range, they make—most of them—heavy demands on the performer; but all are, musically as well as technically, fascinating. Three at least are firmly established with me as among the greatest works ever written for the piano. First, the study in E major (Opus 10, No. 3), the theme of which has been cribbed by the vandals of "Tin Pan Alley," and vamped up as *Still is the Night*—a melody of the kind that only

Chopin could have brought into being. The middle section of this Etude is usually omitted in these pirated versions, and the whole thing robbed of contrast and dramatic significance. Second, the Opus 10, No. 12, the *Revolutionary*—marked with the direction *Allegro con fuoco*. This is the stormy composition in which Chopin expressed his emotion on hearing of the fall of Warsaw in 1831, and the subsequent partition of his country. It reveals him in his most virile and patriotic vein. Third, for sheer brilliance and poetic power, what is there to equal Opus 25, No. 11, the Etude known as *The Winter Wind*, with its melancholy theme in the bass, and its cascades of descending scales? Here surely, is the real Chopin, at his most dynamic and most inspired!

Other music-lovers will, of course, have other ideas. But there will, I think, be a general consensus of opinion on one very important point. Chopin's music—a good century after his death—can be seen to have worn well: it is of the quality that endures. ▶▶▶

SHOP-TALK ON BRASS

(Continued from page 20)

poor substitute. I am suggesting you listen—really listen—to every tone you produce! Try to "hear" a tone in your mind's ear before attacking it, and then listen to that tone as you play it. Now, in order that you "hear" tones ahead of you, you must thoroughly know the history that governs scales, intervals and chords. There is the old adage hanging in many a band room, "If you can't sing it, you can't play it". Keep that thought in the back of your mind and go to work on the sol-fa syllables. Sing the scales up and down, then the intervals. Next sing the syllables to simple studies; give your ear the key-note to start with and, every two bars or so, test your pitch with the instrument. Another suggestion—join a choral group; part-singing will do wonders in bettering your ear!

"How can I develop a good tone?" is a tough one. . . . I feel that at this stage in your study you should concentrate on a tone that is pure and

well-controlled. When I say "pure", I mean without snarls, not forced and not pinched. Control presents a really big problem, worthy of much attention. It suggests the ability to keep a tone steady, to build from a whisper to full sound and fade again to a whisper, *without disturbing pitch*. This practice calls for quiet, relaxed breathing, an open throat and an ear tuned to delicate shading. Make this a daily ritual, and you cannot miss! I should be inclined to hold off excessive use of vibrato (practice it, by all means), as you may find yourself lulled into the fallacy that vibrato *is* tone. Keep vibrato in its place—like a touch of coloring to enhance a woman's already beautiful countenance!

So much for shop-talk, but I am reluctant to leave you! All the advice in the world, all the natural talent, all the opportunity is useless unless we have one thing, *enthusiasm*! The love of music is a seedling we are born with, but enthusiasm is the nourishment we give that seedling. Looking back over many wonderful years in music, I can assure you that the joys in music-making increase with the interest put into it. Interest induces effort, and we prove that queer paradox in music—the *harder we work, the more fun we have!* Stay alive in your study. Go at your practice with an appetite. And, on those "grey days" when the going gets tough, have faith in yourself, don't give up. Don't fail at something you wanted to do, through lack of faith or application.

In closing, I want to relate a little incident, hoping it may have the same impact upon you that it did on me. . . . I was wandering around the garden at home one beautiful spring morning, when I noticed one particular daffodil. Now we know there isn't anything too startling about a daffodil, but this sprightly fellow was different. He had just pushed and wiggled his way through a bank of packed gravel! I don't suppose it ever occurred to that frail little plant that the possibilities of rising to the sunshine were too small to warrant the effort. No, he didn't know any better; he just grew and grew and grew! We should all have some of that "don't know any better" quality. Be like that daffodil, and don't stop till you get to the top! ▶▶▶

SEPTEMBER, 1959

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PERCUSSION COMES INTO ITS OWN

(Continued from page 34)

half dozen major sections. To begin with, all of the basic percussion instruments, such as snare drum, bass drum, cymbals, tympani and the family of mallet-played instruments, were demonstrated with typical solos. These instruments were also combined as a unit such as would be found in the average high school band or orchestra. From there we moved to the more common traps such as triangle, tambourine, etc. These were demonstrated by numbers from semi-classical literature played on the mallet instruments. Typical numbers in this group included *La Paloma*, using castanets and tambourine to punctuate the rhythm, and *Sleigh Ride* by Leroy Anderson, using the marimba, bells, sleigh bells, temple blocks, triangle, and of course, the whip. Wood blocks were used to good advantage for producing the tick-tock for *Grandfather's Clock*, played on the bells, with a cuckoo whistle incorporated in the arrangement.

Modern Pieces

Following this introductory section a group of modern percussion ensembles was performed. Using grade school students, an example of the beginning literature for the instruments was demonstrated, and then we progressed from the trio through the ensemble consisting of nine performers and a dozen or so different instruments. In this division the most unusual number was probably *Music for Percussion* by Michael Colgrass, using temple blocks and twelve tom-toms of various pitch. The audience vote went to the swinging *Oriental Mambo* by Davis. A *Sextet* by Siwe provided the section with an example of the usual type of literature being written today for the percussion ensemble without the use of mallet instruments. The latter is written for bongoes, timbales, claves, maracas, cow bell, wood block and tympani.

As far as audience appeal was concerned, the next section of our program hit the high point, although it was not truly representative of percussion arts. We had a humorous

narrative read as the students demonstrated more than twenty-five different sound effects that are included in the drummer's kit. This was probably more beneficial to the drummers than to the audience, as they learned how to use the various imitations.

Because the marching activities of the drum section are still of primary importance, we included a five-minute marching demonstration on our program. Although this was approached with doubt, it met with great success. This was a precision drill routine showing the possibilities of the bell lyre and variations of twirling Scotch and tenor drumsticks and stick work for the snare drums. We used two Scotch drums, two tenor drums, three snare drums, two cymbals and bell lyre. Included as a novelty was a stick clicking routine by the snare drummers while the bell lyre rang out with *The Old Grey Mare*.

To close the program, demonstrations of each of the ten Latin-American rhythm instruments were presented. The entire group then combined their efforts to present several Latin-American numbers with the melodic accompaniment being played on the mallet instruments and tympani.


Results of our program were many and varied. First of all was the experience the drummers gained in technical facility, reading ability and, of equal importance, ease in handling a situation. The program provided an educational as well as entertaining program comparable to our regular Lyceum programs for the student body. For the administration that is looking for a means of public relations, this is an excellent project. We were asked to perform for many local and neighborhood programs and created friendly relations wherever we appeared. Of course, as a motivating factor for the drummers themselves, it can't be beat.

Our greatest asset in undertaking this program was a sympathetic administration in the persons of Arvid K. Magelssen, Superintendent, and Edward Bashara, Principal, and a well-rounded instrumental music program headed by Roy Fraki. Why not try a percussion concert with your students? >>>

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Raising Funds for Bands

THOMAS KENNEDY



THE relations between a high school band and the community are most pointedly indicated by the stature of the Band Parents Club or Band Boosters Club. Where the club functions truly as a "service club"—where it considers its civic contributions equal in importance to Kiwanis, Lions, P.T.A., Chamber of Commerce and other groups—it achieves strength and effectiveness.

The Band is important to the town. It is part of the total cultural and educational process not only for students but for adults as well. It is a front-line force for enriching school life and community life; for demonstrating the American Way. The Band Boosters Club as the *voice* of the band (the voice of music if you wish) is first of all the band's PR (public relations) department. In every project the Band Parents undertake, there must be a sense of community service; an underlying purpose which helps create an atmosphere in which the school band is more fully used, more firmly supported by the town itself.

This is true, or perhaps *especially* true, where the Band Parents set up money-raising projects. They must devise money-raising projects which have *community* interest. Neither in your town, nor in mine are the citizens panting for another cake sale.

Our Band Parents here in Freeport, Pennsylvania, have proved the validity of this approach to its total

function, as well as to fund raising by establishing a program in the Freeport area which combines four concepts.

(1) It is a needed patriotic service and, therefore, is good public relations.

(2) It helps integrate music at the school with the social studies and, therefore, is good pedagogy.

(3) It wins support from all patriotic and service clubs and, therefore, sets the Band Parents on the same community level (service-wise).

(4) It calls for co-operation between students and parents and, therefore, is a force for togetherness.

(5) It raises a great deal of money without much work.

The project has been tested for three years and has been highly successful. It is typical of what we mean by "seeking out community-minded ways of raising money." We submit it to music and band directors in the hope that they, through this magazine or directly, will pass on to us other ways to help achieve better public relations as well as financial



Before becoming music director at Freeport (Pennsylvania) High School, Thomas Kennedy graduated from the Dana School of Music of Youngstown University and taught in LaGrange, Ohio. He is a member of Phi Mu Alpha, Sinfonia, and offers a practical as well as patriotic solution to fund-raising problems for the present band season.

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comfort. But first, as they say on the TV, a word about our band.

The Band itself has 72 playing members, 24 majorettes, 5 color guard, and a drum-major. They play a concert in the spring, and march for football games, Memorial Day, Veterans' Day and the local Hallowe'en Parade.

This past August (1959) we did an invitational half-time show for the WPIAL East-West all-star football game. For the past two years we have been invited to march in the festival of bands at Kennywood Amusement Park in Pittsburgh, which is also held in the summer. We are on an eleven-month plan and have two months of summer band. There are two yearly band socials, a banquet in the spring and a picnic in the summer, both sponsored by the Band Parents.

Even functioning this way we still have had problems of tax payers who say that music is a frill; of faculty people who considered music as something outside the mainstream of the curriculum; of citizens who sneeringly dismiss our efforts as "egg-head" stuff. The philosophy of our Band Parents, which helps them to function as a service club, has been useful in reducing the raucous complaints of these "no-sayers."

In 1956, the Band Parents decided to start a movement to put a flag in every home in the district. The Band Parents realized that since the band played on every patriotic occasion, it was in a natural position to lead in a patriotic service for the district.

A great many flags were sold. Our area, like most small town communities, had let the beautiful tradition of home flag display lapse. You could go out even on the 4th of July and find a sparse display of Old Glory.

The specifics of the plan were two-fold.

- (1) A publicity campaign on the flag and the service the Band and Band Parents were offering. This included newspaper releases, speeches at other service clubs, etc.
- (2) A plan to fill the needs for flags for institutions (the schools themselves) factories, churches, public buildings, etc.

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(3) A canvas of the town by parents and students using especially imprinted catalogs offering flags with poles and holders at standard prices for lawn, porch rail, windows.

(4) An educational campaign on the history of the flag at the school and for adults, sponsored by the Social Studies Department.

The band was, in short, speaking for the flag. Material for the campaign was supplied by Mr. Louis M. Cottin, Director of Fund Services of Box 102, 252 Lewis Avenue, Westbury, N. Y. This flag service operates with non-profit organizations and has helped many bands do what we have done.

Our first effort paid for about half our new uniforms. Our repeat for the 50-star flag promises to fill our coffers even more, because we can sell the new flag even before the design is known.

This sort of thing is what we mean by community service even in the usually onerous job of raising money. In Freeport, when people think of the flag they are reminded of the school, the Band and the Band Parents.

Actually we chose the fund-raising activity as an example for this article, because it is the one least likely to improve Public Relations. We have made this a plus rather than a minus. In other fields our Band Parents and band participate in all efforts to make Freeport and the School District a happier place to live.

The big point is that Band Parents should approach their functions not in an eclectic way but broadly. Either we, in music, accept the responsibility of becoming part and parcel of the total living picture of towns; or we limit ourselves to a small and too often insignificant place in community life to be called upon for "atmosphere" when nothing better is available in programming.

Our Band Parents make themselves a service club. Our Band makes itself the most proficient musical group possible. The co-operation between the two gives us stature . . . and thus gives greater stature to music. >>>

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Songs for the Birds

RUTH DE CESARE

ALTHOUGH it has been firmly attested that one of the most overworked notions in American popular music is the "love, dove" combination, I feel obliged to reveal a mighty rival to Tin Pan Alley in this respect. For, as an amorous symbol, nothing is employed more often and in so many coquettish variations as the beloved *Paloma* of Latin-American folk music.

Here, indeed, lives the dove of love, complete with all the heart-rending fillips a lovelorn Latin can devise! Everyone is probably familiar with that throbbing sensation of yesteryear, *La Paloma* of Sebastian Yradier; and the lovely *Paloma Azul*, from Mexico, has been charmingly presented by Aaron Copland. But how many "norteamericanos" can claim kinship with *La Palomita*, apparently an endearing, pint-sized version of love on the wing, unrestrained by geographical boundaries?

This little creature is at home all over Central and South America and the Caribbean islands. From Mexico she flits to Nicaragua, where she is requested, gently, to wake up, as the sun is already shining. Thence, to the Dominican Republic, where she hears a plea for the old love to return. And from here, she wings to Paraguay to see the doves promenade coquettishly with their gallants in a flower-scented garden.

Nor is this the final word on the subject. There are doves of specific color, notably white, including diminutive and regular-sized specimens. Both Panama and Venezuela are concerned with their wings, the

former wishing to fly like the lovely birds, and the latter desiring free transportation to the outposts of *amor*. The Dominican Republic also boasts a white dove, and the singer, here, tries vainly to catch it, and thus hold on to his love. There is even a children's game-song in honor of a dove that is as white as snow!

Argentina boasts plural doves, who commiserate with each other on the sorrows of infidelity; and in the Dominican Republic, again, the nesting of doves reminds young ladies to bedeck themselves for romance. There are even a couple of lost, strayed or stolen birdlings. The Peruvian accepts his loss, albeit mournfully, but the Argentine keeps looking and wondering. The good people of Mexico, however, top their neighbors by naming a street after the creature, wherein dwells the feathery embodiment of unrelenting love. . . .

For shame, tunesmiths of America, who can grow no more imaginative than "of" and "above!" True, a few mourning doves *do* flutter about in mountain ballads, and, one of your more enterprising co-workers *did* come up with the "bobbin' robin," not to speak of Gilbert & Sullivan's "am'rous dove." But for the rest, the whole area of ornithology has been basely neglected in your lyrical portraiture of assorted heartbreak. There are such lovely rhyme schemes as "tern-yearn," or the more hopeful twist of "swift-lift" and a truly dignified suggestion like "eagle-regal!"

For Broadway musicals, on a higher plane than mere top hits, one cannot miss such elegant turns as "vulture-culture," or "tanager-manager," and "canary-vagary." There is real innuendo in "nighthawk-bright talk," and a true measure of Main Stem sophistication in a carefully wrought turn like "cuckoo-
(Continued on page 98)

Ruth De Cesare, a frequent contributor to *MUSIC JOURNAL*, has just completed a comprehensive collection of songs and piano music under the title of *LATIN-AMERICAN JOURNEY*, published by Mills Music, Inc., New York. She is an authority on various forms of folk music and in private life the wife of a well known artist, Sam De Cesare.

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Things You Should Know About . . .

BOOKS & MUSIC — Every violinist will revel in the exhaustive treatment awarded to *Bows for Musical Instruments*, a new volume written by Joseph Roda and Gladys Bell, and published by William Lewis & Son, 30 East Adams Street, Chicago 3, Illinois. The publishers offer a selection of nearly fifty authoritative books on violin making and repairing, instrumental technique and famous musicians. . . . Harry Robert Wilson, Chairman of the Music Department at Teachers' College, Columbia University, is author of a new book on *Artistic Choral Singing*, published by G. Schirmer, who has issued *Solos for the Viola Player* (with piano accompaniment) selected and edited by Paul Doktor. In Mr. Doktor's words, his aim has been ". . . to produce the singing style, the plastic phrase, the dynamic of song-speech." . . . Another recent G. Schirmer release has been Gian Carlo Menotti's *Concerto for Violin and Orchestra* in a violin and piano version. . . . The Philosophical Library of New York has a book of *Biblical Chant* by A. W. Binder, Professor of Liturgical Music, Hebrew Union School of Sacred Music, which should be of equal interest to Biblical students, specialists in ancient music and musicologists. . . . *Mozart and His Music* is a recent offering of Random House. It is written by John N. Burk, author of *The Life and Works of Beethoven*, *The Letters of Richard Wagner* and others, and historian for the Boston Symphony Orchestra. . . . Meridian Books of New York publish a pocket-size edition of *The Book of Jazz*, by Leonard Feather, with a foreword by John "Dizzy" Gillespie. It is a guide to the "nature" of jazz and its instruments, sources, sounds, development, performers and composers. . . . *Workbook for Orchestration: A Practical Handbook* is the self-explanatory title of a recent McGraw-Hill publication by Joseph Wagner—perhaps the first practical

guide to scoring for the orchestra designed to meet teaching requirements at all academic levels. . . . *A Voice that Fills the House* is a novel by Martin Mayer (music columnist for *Esquire* and author of such books as *The Experts*, *Madison Avenue*, *U.S.A.* and *Wall Street: Men and Money*) which provides a revealing, behind-the-scene report of international grand opera. It is published by Simon and Schuster.

PUBLIC EVENTS — The Music Teachers National Association will hold five Divisional Conventions in 1960. *Southern*, February 9-12, Kentucky Hotel, Louisville, Kentucky; *East Central*, February 16-19, Commodore Perry Hotel, Toledo, Ohio; *West Central*, February 23-26, Hotel Lassen, Wichita, Kansas; *Southwestern*, February 28-March 2, Hotel Marion, Little Rock, Arkansas; *Western*, July 24-28, University of Oregon, Eugene, Oregon. . . . Six candlelight concerts will be given in 1959-60 at the Peabody Conservatory in Baltimore, starting October 20. Artists include violinist Ruggiero Ricci, baritone Mac Morgan, the Pamplona Choir of Spain, the Netherlands String Quartet, pianist Philippe Entremont and Camera Concerti, featuring Joseph Eger (horn) and Walter Trampler (viola). . . . David Oistrakh, Soviet violinist, will play a recital on December 8 at the University of Michigan. Oistrakh is a professor of violin at the Tchaikovsky Conservatory in Moscow. . . . The Orchestra of America, under the direction of Richard Korn, will open its current season at Carnegie Hall on October 14, featuring Jan Peerce singing selections by Hadley, Griffes, Barber and Parker.

When responding to advertisements or information, your mention of Music Journal will be appreciated.

RECORDS — The carillon of the First Evangelical Lutheran Church, Green Bay, Wisconsin, has been recorded by Petit & Fritsen, Ltd., Bellfounders, featuring Wendell Westcott, carillonneur, playing selections by Van den Gheyn, Beethoven, Gluck, Denyn and Bach. *Carillon 47 Bells* is available from the publisher, 605 Waukegan Road, Deerfield, Illinois. . . . In the stereophonic line, Audio Fidelity recently featured Alfred Wallenstein conducting the Virtuoso Symphony of London in Berlioz' *Symphonie Fantastique*. Other recent discs include such works as Tchaikovsky's *Romeo and Juliet Overture*, *Nutcracker Suite*, *Sleeping Beauty* and *Swan Lake* ballets, conducted by Arthur Winograd. . . . A new Vincent Lopez LP album, entitled *Nola*, has been recorded by Carlton Records featuring everything from swingy dance numbers to Debussy's *Afternoon of a Faun*. . . . The first recording of George Antheil's revolutionary *Ballet Mechanique* is now available on Urania Records. . . . A coupling showing different approaches to jazz in serious music is to be found on the new Everest recording of Stravinsky's *L'Histoire du Soldat* and Milhaud's *La Creation du Monde*. . . . Leopold Stokowski conducts the Symphony of the Air in the first American performance of Khachaturian's *Symphony No. 2* on the United Artists label.

SCHOOLS — Washington University, St. Louis, is adding a new building to the department of music—the \$250,000 Gaylord Music Library. . . . The University of California's Committee on Drama, Lectures and Music will present a "star" concert series during the 1959-60 season featuring such artists as the Russian 'cellist, Rostropovich, soprano Elizabeth Schwarzkopf, Chilean pianist Claudio Arrau and musical satirist Anna Russell. . . . The Academy of Vocal Arts, 1920 Spruce Street, Phil-

adelphia, has a number of scholarships available for exceptionally talented voice students. In honor of the Academy's 25th anniversary, it recently commissioned composer Norman Dello Joio to write an opera. . . . The University of Michigan Choral Union Series will open October 12 in Hill Auditorium with the Canadian pianist, Glenn Gould, followed on October 24 by the Boston Symphony Orchestra, conducted by Charles Munch. Irmgard Seefried, Viennese soprano, will make her Ann Arbor debut on the 29th, with Richard Tucker being presented on November 6. . . . A University of Pittsburgh professor and head of the department of music history and literature has discovered an unknown Purcell anthem in England—*The Lord is King and Hath Put on Glorious Apparel* (Psalm 93). Dr. Theodore Finney made the discovery during his sabbatical leave and plans a public performance of the work sometime this year.

APPOINTMENTS — The Eastman School of Music of the University of Rochester will lose Josephine Antoine, as a member of the Artist Faculty, to the University of Arizona. Her successor at Eastman will be Anna Kaskos, former Metropolitan Opera contralto, who will come to Rochester from the University of Florida. . . . Gerald H. Doty, president of the American String Teachers Association, has been appointed to the faculty of Montana State University School of Music. . . . The American Arts Trio, formerly of Washington, D. C., has commenced duties as Trio-in-Residence at West Virginia University's School of Music. They will be available for concerts and string clinics throughout the state and area; inquiries should be addressed to the Dean of the School of Music. Members of the trio are Arno Drucker, pianist, Donald Portnoy, violinist, and Jon Engberg, cellist. . . . David Lloyd, former tenor of the New York City Opera Company, has been appointed as associate professor at the State University of Iowa. . . . Gilbert A. Brungardt has been named acting director of choral organizations at Washington University in St. Louis for the 1959-60 academic year. . . . Members of the resident string quartet at Hartt College of Music, University of Hart-

ford, are Gerald Gelbloom, Bernard Lurie, Marie Blewett and Dorothy Fidler—first and second violin, viola and 'cello, respectively. Several concerts are planned for the coming season. . . . Dr. Eugene N. Crabb has been appointed dean of the Converse College School of Music, Spartanburg, South Carolina. . . . Henry Bruinsma, chairman of Southern Illinois University's music department since 1956, will become director of the School of Music at Ohio State University this season. . . . State University, Bowling Green, Ohio, will add to its music staff clarinetist Richard M. Webster, who holds a doctorate from the Eastman School of Music.

CONTESTS — The Alfredo Casella Piano Competition is open to pianists of any nationality between the ages of fifteen and thirty-two, except winners of first prizes at other competitions. Address: Accademia Musicale Napoletana, Segreteria Concorso Internazionale "Alfredo Casella", Largo Guilo Rodino N. 29, Naples, Italy. . . . The Blanche Thebom Scholarship is open to singers between the ages of twenty-five and thirty who plan professional careers. The award is \$1,000. Deadline, October 30, 1959. For further information, write to the Blanche Thebom Scholarship Foundation, 730 Fifth Avenue, New York 22. . . . Pi Kappa Lambda, National Music Honor Society, announces a competition for a chamber opera. A \$1,000 prize and numerous performances will be offered. Only unpublished scores will be considered; maximum length one hour; deadline March 1, 1960. Write to J. F. Goossen, Box 2886, University, Alabama. . . . The Leventritt Award is open to pianists between seventeen and twenty-eight years of age, and includes appearances with the New York Philharmonic Symphony and other orchestras. Deadline is January, 1960. Contact the Leventritt Foundation, 1128 Lexington Avenue, New York 21. . . . Under the auspices of G. Ricordi & Co., the Ricordi Opera Contest is for a one-act opera or chamber piece in one or more acts. The first prize is 3,000,000 lire and performance at La Scala, Milan. Deadline is June 30, 1960. Write to G. Ricordi & Co., Via Berchet 2, Milan, Italy. . . . The Concert Artists Guild Auditions are open to

instrumentalists and singers under thirty years of age. A New York recital is offered and eligibility to compete for the Carl Fischer Hall recital. Apply to Concert Artists Guild, 119 West 57 Street, New York 19. . . . The Composers Press is sponsoring its second Piano Recording Contest in 1960, offering the winner a recording contract. For information, write the sponsor at 1211 Ditmas Avenue, Brooklyn 18, New York. . . . The 6th Chopin Competition is open to pianists only until October 17th. Write the Polish Embassy, 2640 16th Street, N. W., Washington, D. C.

HIGH FIDELITY — RCA Victor and the Fidelipac division of Waters Conley Co., Inc. have introduced their own tape cartridge systems. The object of both systems is to eliminate threading the tape reels. In addition, the firms of Bell, Pentron and VM also manufacture tape cartridge players. Four-track stereo is the other big news in the magnetic recording field. By using four tracks at 7½ ips, twice as much music can be put on a reel without compromise in quality. While the cartridge system would outmode an existing recorder, this is not true with the four-track system. Most leading manufacturers (Apex, Bell, Tandberg and others) will soon, have four-track conversion kits available for their old model recorders.

WHITNEY FELLOWSHIPS

THE competition for Opportunity Fellowships is open to citizens of the United States and its territories who have given evidence of special ability and who have not had full opportunity to develop their talents because of arbitrary barriers, such as racial or cultural background or region of residence. Candidates should be mature enough to have shown positive evidence of superior promise, and must have completed their undergraduate college education. Candidates in music other than composition will be asked to audition before a special jury. Those applying in such fields as musical composition, creative writing, photography, painting and sculpture will be asked to submit samples of their work. Awards range from \$1,000 to \$3,000; applications must be filed by November 30, 1959, with the John Hay Whitney Foundation, 630 Fifth Avenue, New York 20, New York.

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**MUSIC CRITICISM:
A POINT OF VIEW**

(Continued from page 46)

sided; what happens when a new work of art is created is something that happens simultaneously to all the works of art which preceded it. The existing monuments form an ideal order among themselves, which is modified by the introduction of the new (the really new) work of art among them. The existing order is complete before the new work arrives; for order to persist after the supervention of novelty, the *whole* existing order must be, if ever so slightly, altered; and so the relations, proportions, values of each work of art toward the whole are readjusted; and this is conformity between the old and the new. (*Literary Criticism in America*, Liberal Arts Press, New York, 1957.)

While speculation can solve no problem of history in the sense of reshaping the past, it is, nevertheless, interesting at times to surmise about past events. At this point it is interesting to surmise about some of the classic blunders of music criticism. Would Eduard Hanslick, for example, have written his bitter attacks on Wagner's music dramas had his eruditeness been informed by Eliot's tradition concept, and had he applied the principle of value-system analysis? Would Johann Nepomuk Möser under the same conditions have written as he did of Beethoven's music? And would Johann Adolf Schreibe have written in this fashion of Bach?—

This great man would be admired by the whole nation, had he more agreeableness and did he not keep naturalness away from his compositions by employing bombastic and intricate devices and darkening beauty with over-elaborate art. He judges the difficulties of his music according to his fingers. His compositions, therefore, are difficult to perform, as he demands that singers and instrumentalists perform with their throats and instruments the same feats he can perform on the clavier. This, of course, is impossible. All the ornaments, all the little grace notes, and all that

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are known as *agréments* are written out in full. Therefore his compositions are deprived of beauty, harmony, and of clarity, since the song is unrecognizable. (Graf, *Composer and Critic*, p. 80).

It is also interesting to surmise about one's own musical judgments. Armed with—or at least attempting to utilize within the limits of one's knowledge and insight—the principles of tradition and value-system analysis, how will one's own appraisals of contemporary music square with future assessments—of twelve-tone compositions—of current jazz experimentations—of electronic music? Only time will tell.

USE YOUR STUDENT PIANISTS

(Continued from page 56)

companiments. It is also most comforting to know that there is more than one student who can readily substitute when an emergency arises. Granted that it takes a little more planning on the part of the director, the effort is usually well repaid. Five to ten students can be provided accompanying opportunities for each choral and orchestral group, excepting in those few schools which have orchestras of symphonic proportions.

One major obstacle must be eliminated before a planned program of training accompanists can succeed. That major obstacle is, unfortunately, the choral director himself. Many choral teachers play piano well and are not quite satisfied with accompaniments other than their own. They locate themselves at the piano, learn to give important signals with their head and eyes, plus an occasional hand motion, and remain there year after year.

After all, accompanying requires more than just piano technique. The ability to adapt oneself to the needs of the group, to follow directions with precision and dispatch, to meet unexpected developments, and to acquire personal poise and self-confidence are some of the important qualities the accompanist must learn. It's a real tragedy if pianists are denied their rightful opportunity to learn to accompany their classmates in making music together. Give the pianist a chance to learn to accompany! ▶▶▶

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FIDDLING WITH BASEBALL

(Continued from page 12)

casts twenty-five years later.

As a ball player and, later, as a manager, I seldom had time to think seriously about music. But after I retired from the game in 1951 to become a TV and radio commentator and lecturer on baseball, I began to make up for lost music, live or mechanically reproduced. I began to collect recordings, and quite without any preconceived plan, my collection of some five thousand platters reflected my taste. Frankly, I am old-fashioned, and, for a guy who is notorious for his direct action, I went in for the romantic composers of the nineteenth and twentieth centuries. Yes, I am romantic. I like the lushness of melody and have no ear for dissonance or the 12-tone-scale. Give me Chopin, Schubert, Brahms, Tchaikowsky and Rachmaninoff every time in preference to Honegger, Hindemith or Stravinsky.

In the concert hall I became acquainted with the varied interpretations of the masters by the great symphony orchestras of the world, as well as the leading piano virtuosi. After each concert, I would buy the appropriate recordings, if available, and compare them, choosing the ones that appealed to me most. In imagination I would become a conductor, as might be expected of one who had managed ball clubs for

nineteen years. Little by little, my collection grew, lining the walls of my down-stairs study in my home at New Rochelle. Details of instrumentation became familiar to me. It was almost as big a kick to hear a delicate oboe passage as to see one of my boys hit a home run with the bases full.

I take my music straight or with soda. Time never hangs heavy for one who lived an active life on the ball field. I relax by swinging an imaginary baton;—I am Toscanini, Mitropoulos or Bernstein at will. Each afternoon, when I am at home and the day's work is done, I flip the switch and lie back in my easiest chair, as Beethoven or Debussy gives me a musical message. The music is background at dinner; I am as potent as an eighteenth-century king who ordered his court musicians to play him the latest best-seller in string-quartet sounds. And the discovery of each new favorite pianist or violinist is as much a thrill to me as finding a promising rookie used to be.

Music has enriched my life. Sometimes I wonder whether I might not have been as happy as a musician. I take out my old violin—my father paid five hundred dollars for it in those days of a solid dollar. I test the tone . . . that's all I can do. Then I pick up my baseball bat. ▶▶▶

AFTERTHOUGHTS ON MUSIC FESTIVALS

(Continued from page 32)

virtually impossible. Compound Wagner in Bayreuth and Mozart in Salzburg with their glamorous settings and musical tradition, and anything we put up against them is a pale imitation. Our American music festivals must and can be unique, in the works we play and in the talent we present. We must produce great art, interpreted by American artists in our own traditions and musical feeling. What the European admires most in our music is that singular American flavor that cannot be imitated or copied. In order to develop this creative talent, every music festival must do its share to present and cultivate American

works and soloists.

What then is the basic difference between European and American festivals? In my opinion it is primarily in the presentation. It seems to me that the kind of showmanship that is so indigenous with American enterprise in all other fields is sadly lacking when it comes to the presentation of music. When I conducted the opening concert of the Menton Festival in France, I was simply overwhelmed by the sheer beauty of its setting. The concert took place on a square in front of the local Cathedral, overlooking the Mediterranean, the square being lighted in a most ingenious and dramatic way.

The atmosphere thus created does not necessarily influence the quality of the performance, yet it tends to cast a spell of magic over the audience and provides that rare moment of detachment from the small things of our everyday lives. In a surrounding such as this, an audience feels attracted to the music by the mere physical set-up which, to me, is part and parcel of proper stimulation. There are those who say: "What does it matter as long as the performance is good?" My answer is this: Isn't it true that a superbly prepared dinner is more enjoyable on a beautifully set table rather than on a drugstore counter?

If we judge the quality of most European festivals without the so-called "trimmings" on a purely artistic basis, I must confess that the quality and standard of performance are, in most cases, no better than those of American orchestras. There is no doubt in my mind that the well-schooled American musician of today is equal, if not superior, in technique and musical excellence, to his European colleagues. Therefore it should be our goal to use the same showmanship, combined with appealing advertising, to attract American and international audiences to our festivals.

American musicianship has made itself world famous, but we have lagged far behind in providing outlets for musicians in our country. In order to sustain and widen the scope of our festivals it will eventually be necessary to receive Federal or State support to make them financially more secure, which surely will be money well spent. Thousands and thousands of people who have attended music festivals in other countries have come to comprehend much of the spiritual and cultural make-up of America through its music and musicians. Why not try to make a greater effort to bring as many people to our American festivals from other nations so that they may not only come to know our cultural values but also take home a better knowledge of the American way of life? The music festival of today and tomorrow can be that important springboard for our new music, for our young artists, and for greater international cultural understanding. >>>

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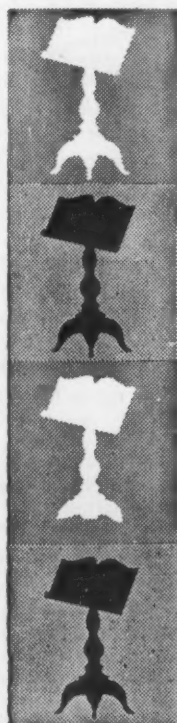


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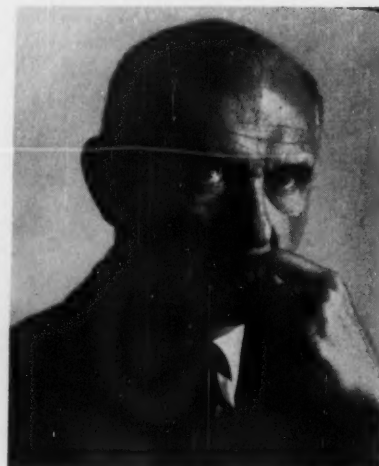
Voices for Opera

LUDWIG DONATH

ROSSINI is quoted as having said that there are three requirements for an opera singer: First—a voice; second—a voice; and third—a voice. With all due respect for the master, I believe that, theatrical genius that he was, he himself would not have wanted that statement to be taken literally.

The truth of the matter is that no matter how much we read about opera performances of olden times, we can only make guesses as to their realization of the full dramatic and musical content of a work. What counts today is only the live performance of an opera. This must be the yardstick for us, for we have to experience it—see it, hear it—in order to fully enjoy it. Times have changed, and with them, naturally, the theatre, the lyric theatre included. One need only recognize how different are the people attending a performance today from those of fifty or more years back to realize that the approach cannot be exactly the same and will have to be revised every now and then. A work of real classic stature will always stand the test.

The singer, being the one who has to make the actual contact with the audience, should first of all be made aware of his responsibility, and should be educated in a way that embraces him to live up to his great task. It is my feeling that once a



—Bernard Cole Photo

singer faces the director and conductor at the start of rehearsals it is too late for education. There isn't time any more in the machinery of our theatres to prepare him for this particular task. This moment requires an artist to be fully equipped with all that is needed, i.e. first, a vivid and flexible imagination and, second, a fully-obeying and operating army of all the tools necessary to project easily and without any inhibitive obstacles what the artist's mind wants to express.

To attain this state, the singer's proper education and training has to be in process long before he steps on the opera stage in a part. Today's opera requires that a singer act and behave on the stage like an adult human being, and not in the exaggerated and antiquated way which is excused by the word "traditional"—a word much misused by people unacquainted with the true nature of "tradition," as opposed to "routine." Much lip service is paid to this approach, but only to a small extent has it been implemented by incorporating it into the training and education of the singer. It is

Ludwig Donath, for many years a highly regarded actor and director, received his formal training at the Academy of Music and the Dramatic Arts in his native Vienna. He later became a member of the State Theatre of Berlin; after his arrival in this country, he was featured in a long succession of motion pictures. He has been associated with the NBC Opera as a developer of talents, and has staged Mozart's "Figaro" for the New York City Opera. As coach, he has assisted many rising young performers, among them Harry Belafonte, Leontyne Price and Felicia Sanders.

common knowledge that a profession has to be learned somewhere and somehow. There is no such thing as a short cut. If acting on the operatic stage is to reach a professional level, it is necessary to assist the many singers who are craving help. The insecurity and fear that befalls them when they step out before the footlights is often heart-breaking and embarrassing. This insecurity forces them to cover up the real lack of sound preparation by using stage clichés which are generally far below their own level of understanding and sensitivity.

Just imagine how many years have been spent on professional training and education of the voice as an instrument and how little time—if any—has been used for the dramatic (creative) development. Opera is supposed to be the happy marriage of music and drama. One must admit that so far it is a little of a mismatch, because it is not yet the union of two equal partners, and only if the partners are equal can any marriage be a happy one.

Poise and Posture

A singer who is lacking natural poise and who is not able to walk or behave on stage (the examples of this are unfortunately numerous) does not learn these things by being given a few traditionally-accepted hints. This will never do. What is needed is a *sustained* and routined period of guidance so that movements and behavior have a chance to take shape as expressions of the singer's personality. Since we are all human beings, the chances are that we function—even in different fields—in pretty much the same ways. If we speak about a subject, we are supposed to mean what we are saying. We are obliged to have opinions of our own. Otherwise we are either automatons or blabbermouths. Singers very often—I'm sorry to say—fall into one of these categories. The task is to learn never to speak unless we mean what we are saying and can identify ourselves with the thoughts and images we attempt to convey. We must also learn to mean *something*. This is a question of getting into the habit of thinking and stimulating the imagination. Once this is done, the course of the thought very fortunately takes over,

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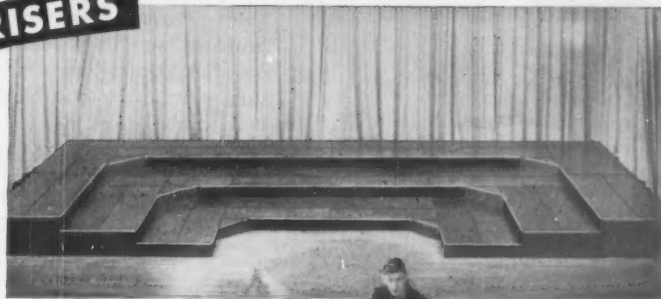
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and its influence on every human means of expression is a natural consequence. The voice is only one part of it—face and body are just as important. The first question must always be the "what". What do I want to say? The second question—the "how"—is very often then answered by itself. When it is not, one or another of the artist's many expressive crafts must be brought into play.

I maintain that the things involved are not really teachable under group conditions, as in school classes. A good voice has to be trained individually. There are individual and highly personal problems involved, and this is true also where acting ability is involved. Only when these problems are solved can the singer move around freely, as himself. It is a question of gaining the confidence in one's own personality. There are many and various psychological elements obstructing the normal and easy flow of expression. I am sure that a great many of the so-called "problem cases" or "lost cases" can be properly trained to gradually remove the obstructions. This is true not only of the beginner, but also of the active professional singer, for even he is only too often critically limited by such inhibitions and is unable to attain the success his talents would otherwise permit. Removing such inhibitions and thus freeing the powers that control an artist's expression is decidedly possible under normal conditions.

Guiding a singer so that out of a voice-mechanism he grows to become an artist is a highly personal and subtle pursuit. Eventually it must

have a glorifying effect on the mere sound of the voice, too. A face becomes suddenly radiant the moment an artistic image appears to the mental eye; it is this that induces the certain *Je ne sais quoi* that makes a great actor or singer. I realize that among many fine artists not everybody can achieve the highest. But I believe the aim should be toward the highest, and singers should be assisted in such a way that each of them eventually feels free enough to express whatever is best and deepest in him. It is extremely rewarding to work in this direction. There are a great many talented singers all over the nation—unfortunately far more than can be placed in jobs. I am sure that among them there are many who are better than they themselves know.

Singers are just as mature and intelligent as other people. The fact that they very often behave on the stage in such a way as to make one doubt this is mostly not their fault. They have to be taught the importance of thinking and of thinking for themselves. I am opposed to the "good girl" or "good boy" concept in our society—by this I mean a girl or boy who does what she or he is told to do, not more. I venture to say that this is by far not enough. It is quite a bad way of teaching, and I shudder at the thought of seeing our world filled with good girls and boys who do no more than what they are told to do.

In the arts it is not different. In particular, a singer who does merely what he is told to do by conductor and director will never be able to
 (Continued on page 94)

DRAMATIZING SONG LYRICS

(Continued from page 24)

side to side. Don't cup your hand to your ear when you "hear." That's off the cob. You needn't whack your viewers with a meat-axe. On "hear," don't do anything with your hands unless you feel like bringing them down.

"Couldn't Hear Nobody." Look dismayed, eyes searching. Shake your head negatively again, more slowly this time. Your arms lift a little, palms up; you bend forward slightly; perhaps you step forward with

one foot.

"Couldn't Hear Nobody Pray." Cling to that word. With your face turned upward a little, close your eyes a moment, then open them while you're still singing "Pray." Pull your body upward. Make a fist and cover it with the other hand. Keep arms close to your body.

Be very wary of bowing your head as in prayer. If you're singing without a microphone you won't be heard beyond the second row; if

you're singing with one, the words may be indistinct.

If you sing this spiritual fairly fast, don't knock yourself out trying to portray visually all the words in succession. At a slower tempo this can be done effectively. The phrase is repeated several times; bring out a different word and change your actions each time. This takes plenty of ingenuity.

You can interpret visually two almost successive words if they are separated by an unimportant word. In Oscar Hammerstein's lyric, *The Last Time I Saw Paris*, sing "Her heart was warm and gay." Your facial expressions on these two lovely words should be a joy to behold.

Sing warm with your mouth making "smile dimples." (Don't drop your jaw.) Your eyes glow. Bring your shoulders, arms and hands forward. On "gay" your chin tilts, your eyes sparkle, your mouth naturally smiles as you sing this word. Shoulders back, stretch tall, fling arms outward (but not too much).

Almost all of Oscar Hammerstein's lyrics give singers a plateful of nourishing meat and potatoes. Avoid weak tea with saccharine.

Keep your head mobile. You can do so much for the word "you" by bringing your head forward. Other words are enhanced by a toss, a shake or a lift of the head.

If you haven't a natural flair for synthesis of gesture in the animation of lyrics, do this: choose a good lyric and analyze each word in it. With the exception of the conjunctions, you may be able to express visually the meaning of fully half of all the words.

Advice is the one thing more blessed to give than to receive, so let's say that the foregoing suggestions are not instructions, only ideas. There is always more than one way to skin a cat. If these words-to-the-wise rub your fur the wrong way, if you feel they aren't *you*, then be imaginative, original, inventive. Find what is you, then *act* accordingly.

If you have been struggling through unsuccessful auditions you will win success sooner through a sensitive communication of the lyrics. Convince your auditioners that you can sing and act. Dramatize your lyrics if you would rather have a "small role" than a "long loaf." ▶▶▶

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Selling Sheet Music

ROBERT O. SCHELL

FREQUENTLY, too frequently, I hear the statement "All we have to sell is service." This is not true, even when it becomes the important philosophy of a business. Service is to be expected. But rendering a service is not selling. The pre-sold customer is a plus and can be taken care of. The real salesman will sell something more or create a desire for other materials which may be sold at another time. What you have to sell is merchandise.

When your stock is clean, well balanced and relieved of its dead material, you are ready to sell. At the outset, you must make up your mind to sell music.

Now the question is how to attack this problem of selling music. The approach I suggest is based on "customer motivation."

(1) There is the customer who is buying sheet music for his personal use or for someone in his family.

(2) The private teacher — piano — vocal — instrumental — solos and methods.

(3) The music educator — choral — band — ensemble — operetta — musical shows, etc.

(4) The professional musician in all categories.

The first customer is the type who is looking for the "traffic" music, popular and standard sheet music collections of one kind or another. He is the customer who will be most likely to respond to eye-catching display. Music for this customer should be where he may look at it, pick it up, and if there is some way to deliver the sound of the music that

would be a plus value. Perhaps it would pay on your busy traffic hours to have someone playing standards on organ or piano. There is nothing wrong with "sounding" like a music store.

From a display standpoint, instead of a confusing array of individual titles, select feature items; place them in the most favored spot, so that within your larger display they stand out as a feature. Make something in each display say "buy me." Furthermore, order material so that you have enough of best-sellers to feature. Effective window display, with individual features, will produce sales. Change feature items so that displays have a fresh appearance. In other words, lead your customer to the items you wish him to buy.

Let us now give our attention to the private teacher who comes into the store because of habit, previous good service, or any other reason. This customer can take up a tremendous amount of your clerks' time, and the dollars in the register may not seem to justify the effort. However, through some careful planning this customer will be happy to make his or her own selections. Keep groupings of materials small, well-defined as to grade and type, and be certain it is clear that this is only part of your material.

The customer who is a music educator differs in many respects from the two previous groups in that most times he has a budgeted amount of money to spend. How successful you are in getting your share of that budget will depend on how aggressively you seek his business. How well do you know his problems, his likes and dislikes? How well acquainted are you with the merchandise you have to sell and how skillful are you in the presentation of your sales ideas? This customer is particularly responsive to a well thought-out sales approach, either personal, by direct

Robert O. Schell is Sales Manager of Shawnee Press, Delaware Water Gap, Pennsylvania, and well known both to sheet music dealers and to music educators for his progressive ideas and soundness of approach to problems of mutual interest. This material is from a paper presented by Mr. Schell at the Sheet Music Clinic of the National Association of Music Merchants in New York City.

mail or by paid advertising. He is normally not hard to find. He is skillful in his job, has a normal amount of self-respect and will be appreciative of positive and constructive sales efforts. He looks not only for materials but for suggestions as well.

In many instances the music educator is a well informed customer, well acquainted with new materials. He has been bombarded with publisher promotion, direct mail literature, advertising and in some instances personal calls by publisher representatives. Frequently, he avails himself of convention opportunities and consequently is ready for your sales and promotional effort. He is a worthwhile customer because he can prove to be a steady source of income, plus good will.

The professional musician I would classify along with the last three. Get to know his likes and be on the lookout for special material. His demands may be specialized, but he will spend many dollars in the course of a year.

I do not believe you can count on publisher promotion to do the job, but it will help. You should be prepared to utilize promotional aid provided by publishers, but be selective. Work in the areas where you have the chance for the best results. The sales representatives of publishers are your best source of information as to best-sellers and many are qualified to be most helpful with sales ideas. The rest is up to you. >>>

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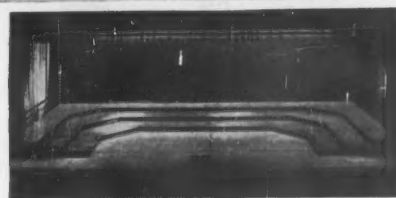
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VOICES FOR OPERA

(Continued from page 90)

fill the bill, and will not, in the end, be a "good one". Surely, he has to listen attentively to the advice and even orders of the authorities who control a performance, but he has to learn to go beyond that. He has to acquire a thorough knowledge of the score himself and then build his own image of the character he is to perform. To this last step he must be guided, and then encouraged to trust his feeling. To guide singers in the direction of their own responsibilities as to the style and meaning of an opera is to bring them another step toward maturity, which in turn—strange as it sounds—helps a great deal to enable them to finally move their bodies and act on stage not as puppets, but as understanding, free artists.

Although I am basically concerned with the dramatic side of the picture, I cannot help stressing the importance of having a whole in mind. A human being is not divided into departments. He functions only as a totality. I feel a lot of trouble can be avoided by departmentalizing a little less rigidly. So, dramatic thoughts have to be musical thoughts in order to stand up in an opera, and vice versa.

A work of art such as an opera can be done justice only by coordinating the different components. When I speak of dramatic education for singers I certainly do not have in mind a training-ground for Ibsen and Chekov, isolated from everything else. As a matter of fact, I have noticed that singers in many cases are not familiar enough with the work, and by this I do not mean merely the action, but first of all the music, the score. These singers are satisfied to simply follow the instructions given them, but in so doing they become slaves in the realm where they should be masters.

I am convinced that gradually a drastic change to a better and more mature approach to opera can be made, and it will have to be made if we expect a modern audience to listen to the people on stage when the curtain is up. This transition is naturally not an overnight matter, but I believe it is something that demands constant consideration as we build toward modern opera. >>>

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In and Out of Tune



SIGMUND SPAETH

READERS of this columnist's new book, *Fifty Years with Music* (of which there seem to be quite a lot by this time), are asking for more anecdotes of the type found in its pages, which included reminiscences of such giants of the past as Victor Herbert, Richard Strauss, John McCormack, George Gershwin and Albert Einstein. The available material is practically unlimited, so here are a few samples.

The great pianist-composer, Sergei Rachmaninoff, was generally regarded as a reserved and rather inarticulate person, but he had his moments of great charm and forthrightness.



Rachmaninoff was quite willing to talk about his own compositions, particularly the notorious Prelude in C-sharp minor, which he was very tired of playing for an insistent public. (He had written it at the age of twenty and performed it every day of his life since that time.) The composer insisted that this popular Prelude was in no sense a piece of "program music." He said "I have no objection to the interpretation of the three opening tones as the bells of the Kremlin, followed by the burning of Moscow and the eventual retreat of Napoleon's army. If such a story makes the music more interesting to listeners, by all means let them have their way. Actually I was merely writing a study on three tones." (He was too courteous to add that he wished he had never done so.)

HAROLD BAUER was not only a splendid pianist but an excellent violinist as well, and a gentleman of great kindness and affability. He was sincerely interested in the development of amateur musicians, and at one time trained an instrumental ensemble of this type as a labor of love.

I had a radio program at the time, presenting distinguished people of all kinds who played the piano for the fun of it. Among those who appeared and gave a sample of their playing on the air were the theatrical manager Daniel Frohman, movie director Ernst Lubitsch, author and playwright Montague Glass and publisher Richard Simon. (Fannie Hurst was refused permission by her husband, Jacques Danielson, a professional pianist and teacher, and Ethel Barrymore was too shy.)

Harold Bauer became interested in these broadcasts and volunteered to make a novel appearance which has probably never been duplicated on the air. "I cannot afford to play any solos," he said, "in view of my contracts. But I would be permitted to play a four-handed duet with you, as an encouragement to bona-fide amateurs." We decided upon the first movement of Mozart's popular symphony in G minor, and there was time for only one quick rehearsal, with Bauer naturally playing "primo" to my "secondo." When we had finished he remarked "That was exactly right. If it had been any better, people would not have believed you were an amateur." Incidentally, the broadcast was a huge success.

THE names of "Friends of Sigmund Spaeth" are still coming in, with generous contributions toward the scholarship fund created by publisher Al Vann in honor of our "Fifty Years with Music." Three scholarships have already been awarded, at the Juilliard School of Music, the Eastman School and the Peabody Institute, and such awards are planned to continue annually; hence donations are still in order (deductible).

The most recent names to be added to the list of "friends" are Gena Branscombe, Ernest Harris, General John Reed Kilpatrick, Blanche Schwartz Levy, Regina Resnik, Gladys Tipton, Charles T. Winship, the University Glee Club and the Violin, Viola, Violoncello Teachers Guild.

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About Folk Songs and Their Singers

ERIK DARLING

I was once asked by a friend if I thought folksingers were artists. We agreed that an artist is one whose particular make-up is such that he reveals or illuminates something about life to his audience through his particular craft. This implies that he has to have something of significance to say and sufficient technical mastery of his craft to say it.

There are two basic kinds of folksingers. One is the traditional folksinger, like Jean Richie, who sings the songs he has learned from his family. Richie's recordings offer perfect examples of this kind of singing, which centers primarily around home life and is not a performing activity involving a stage and an audience.

The other type of folksinger doesn't come from a tradition of singing. He seeks out his material wherever he can find it, and very often will end up singing songs from all over the world, songs that have been sung by many singing families. A good example of this sort of folksinger is Pete Seeger, who is without a doubt one of the most important figures in folk music. This kind of folksinger, if he has any following, puts himself in a performing position. How much of an artist he is is dependent on how well he has developed his particular kind of performing and his ability to communicate something of value to his audience. This involves the many crafts of a singing performer: singing, acting, programming, a sense of good

Erik Darling, a member of The Weavers and The Tarriers, has made extensive tours of Europe, the Middle East and the United States (the last-named in twenty-four weeks of one-night stands with the folk ballet, "Musical Americana"). He has been seen on Broadway in Mort Sahl's revue "The Next President," and is well known to motion picture, TV and night-club audiences. He records for Elektra Records, his most recent release being the solo album, "Erik Darling."

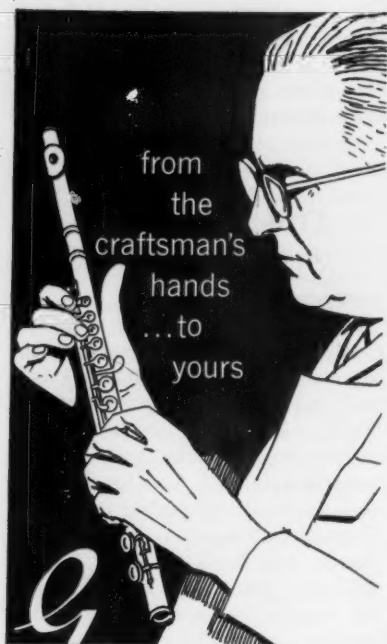


—Courtesy Lawrence N. Shustak

taste, and sometimes the playing of an instrument.

Most folksingers don't have what is generally known as a trained voice, although much training goes into a good folk voice. Very often a folksinger has undergone training from the time he was a child. In these cases music has been part of the singer's everyday life from the time of birth, and this sort of training is as thorough as any could possibly be. The vocal techniques of a good gospel or flamenco singer require as much skill as those of the greatest opera singers, whose particular kind of voice has been accepted as the standard. (For an example of sheer technique, listen to the recording of Pastora Pavon, known among her people as "La Niña de los Pienas"—"The Lady of the Combs.")

The most important factor in determining a folksinger's status as an artist is his ability to use the emotional craft of acting. If a singer has a command of this craft he will communicate something to his audience. It doesn't matter if the use is conscious or unconscious. It is only



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the particular singer's ability to feel and exercise his feelings that makes a song come to life. In folk music the images painted by the songs are simple and meaningful enough to evoke large emotional resources from a person who has a natural talent for acting. How music can bring emotions to mind is best explained by reminding one of the elated feeling one often gets when hearing something composed by Bach or Beethoven. Folk songs have a similar expressive ability, perhaps because they come out of strong feelings.

Many folksingers have one difficulty—they are fond of a particular emotion which springs not from any song, but from their own personal problems. In performance, they just sing this problem over and over again. In these cases the singers should be paying the audience, rather than vice-versa, for they are simply using the audience for their own therapeutic ends. These performers often have the ability to fool audiences with an avalanche of emotion, but they have trouble in varying their expressions, and very seldom illuminate anything of value for the audience.

There is a third kind of folksinger—a traditional folksinger—whose experiences have given him an understanding of life that is so deeply rooted that anything he does will reveal insights to his audience. Mahalia Jackson and Huddie (Leadbelly) Ledbetter are singers of this type. It was Ledbetter's misfortune that his Negro dialect, although beautiful, made total understanding difficult for anyone not a student of folk music; nevertheless, his strong personality and great performing ability have made him a legend.

Contrary to popular belief, it is individuals, and not the masses, who are responsible for folk music being alive and growing today. Individual artistic performances and writings of individuals have been the fire and clay in folk music. Folk music comes from the people, but it is kept alive today by Pete Seeger, Woody Guthrie, Josh White, Burl Ives, The Weavers, Leadbelly, The Golden Gate Quartet and other individuals and small groups. True, folk music is intended for the people, but it only occasionally filters through to the masses of America. It can be

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said, though, that the interest of the American people in their own folk music and in that of their neighbors is increasing rapidly; the growth of folk music activities in colleges all over the United States is phenomenal. I recently spoke to the president of a folk club in a college in Wisconsin, and his report was that the membership of his club had grown from fifty to 800 in the last couple of years! Folk music in America is just now becoming a young healthy tree; whether it will be an oak or a willow, only time will tell.

Not every folksinger is an artist. There are some who treat songs as stamps, and should be regarded more as collectors than as artists; there are others who rise to true artistic stature only on occasion. But there are some who are artists through and through, and it is they who will keep the folk tradition alive. >>>

CONCERTS OR RECORDS?

(Continued from page 36)

quality until tape recordings began to appear on the market. Potentially tape offers long, uninterrupted playing-time, high-fidelity, and freedom from wear and surface noises. However, as yet these possibilities have not won for tape a superiority over records that was originally foreseen.

Disks are still easier to use than tape; they are also less expensive. But the large manufacturers of recordings have so far held off or produced only experimentally. By 1955 at least twenty smaller companies produced prerecorded tape, some of whom did well. But even yet their catalogue listings and total sales are

quite small compared to the present record sales.

Meanwhile tape recording is making greater strides technically. Its advantage in being a convenient recording medium has made of it a major industry. Thus tape machines are now used in the home to record radio programs. Now there is rumor of making a good fidelity playback-only tape-phonograph to sell for about fifty dollars.

In a way it might seem that with so much recorded music in motion pictures, on phonograph records, and on tape recordings, live concerts would some day become an anachronism. Yet recent figures indicate that more money is spent on annual concert attendance in America than on baseball games. While Van Cliburn's Moscow triumph increased attendance at his concerts phenomenally, his recordings, too, have soared in sales. There would always be live concerts for the music lover to attend. But should he make every effort to attend them despite the temptation of staying home and listening to high-fidelity recordings of the same or greater artists?

The weight of truth is heavy on both sides. There is something to be said for the tired businessman or housewife, who, after a full day of dealing with people or neighbors, wishes to be receptive to great music in solitude. This is not selfishness; it is the search for spiritual revitalization.

But there are values to be gained in attendance at public concerts that cannot be obtained by listening to music while alone. As there are values in corporate worship not to be found in solitary worship of God, so there are values to be obtained from

listening to great music as a shared experience with one's fellow men. Whoever resolves to follow one path exclusively cannot know the values to be obtained the other way. >>>

SONGS FOR THE BIRDS

(Continued from page 81)

look who. . ."

Even dismal operatic moments could be enlivened with such touching symbolism as "Phoebe-T.B.," and pensive scenes portrayed by "gull" and "mull." Less secular situations might make good use of "pigeon-religion." And for a really versatile bird, adaptable to diverse characterizations, there is the voluble parrot, who leads to "carat," "clar-et," and "garret." In a word, there, the lyricist has a diamond-minded female, an imbibing gallant, or a struggling artist.

Perhaps the final thought on this whole problem should be "redstart-headstart," or, from another point of view, "hummingbird-numbing bird." The sky's the limit in a boundless area, and every bird's a darling, even the ignominious starling! >>>

Prokofiev's *Duenna* had its first German performance in Düsseldorf recently. Although composed in 1941, the opera was not produced in Russia for some time, after the composer had fallen into disrepute with the Communist Party. Adapted from Sheridan's play by the composer and Mira Mendelssohn, the plot is a comedy of errors in the old opera buffa style. The Düsseldorf performance was produced by Günther Rennert and conducted by Alberto Erede.

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DEALING WITH ROCK 'N' ROLL

(Continued from page 50)

when the "A" section returns) interesting, but it is also a challenge: it is explained to them that if they let their minds wander at all, they most likely will miss the "change" in the music. This, in turn, helps the classroom teacher with the problem of teaching self-discipline to the children. After several sessions of listening to examples of these forms, the children are encouraged (and it doesn't take much encouragement!) to act out or dramatize the compositions, having a different character for each section move while that section is playing. This, too, assumes a game-like character, for the children enjoy creating stories to fit the music. For example, using *Amaryllis* (the classic example of a rondo) the children will say that the 1st section sounds like ballerinas (two types), the 2nd section sounds like "the princes", the "C" section sounds like a cat. The "play" would then go something like this: ballerinas (two types); princes; ballerinas (two types); cats; princes (chasing the cats); cats (returning); ballerinas (two types); princes; ballerinas (one type only!). Through this play-acting, the children have become very familiar with the various sections and their themes—the over-all form of the piece—and have enjoyed making up their own story to the music.

We have also adapted this method of elementary "form and analysis" to the older appreciation method of having the children draw to music. But instead of merely having them put their feelings on paper, we urge them to depict the form of the music also, by having the "picture" of the various sections reoccur just as it does in the music. They also do cut-outs of the form and paste them on construction paper. The results have been remarkable as well as enlightening.

The old problem of trying to get the children to decide just what rhythm instruments should play, and when they should play, during a composition is also easily accomplished through the form of the music. Since the musical contrasts are evident to any listener when he concentrates on the form of a musical composition, the children are quick

to realize that certain instruments just would not "fit" in certain sections of the music. Hence, they make up their own arrangements of rhythm band instruments and know exactly when to begin to play and when to stop playing through the form of the musical composition, and no one has to direct their thinking for them.

The simplest, and even most familiar, songs become even more enjoyable when the children are given the opportunity of "ripping apart" or "exposing" the music. The *Marine's Hymn* becomes much more enjoyable when they realize that there are three basic elements involved. . . first, the rhythm; then the melody; and third, the harmonic embellishments. When they have mastered listening to these three things together, they really enjoy finding, and are amazed to find, that the form of the piece is A (repeated) B-A. Everytime they sing the song after that lesson, they hear it in an entirely different light.

These are just a few of the ways in which we have been trying to combat the student's belief that popular music is really the only music that is enjoyable listening. We cannot hope to emerge victorious from our battle against popular music unless we improve our methods of teaching, or rather, *exposing* serious music to our students. The student's attitude, we believe, in response to the music educator's plea that they should learn to love the classics is somewhat summed up in a song from *My Fair Lady*: "Don't speak of love . . . show me!" >>>



Laszlo Halasz, director of the Empire State Music Festival and former director of the New York City Center Opera, has been named director of the Peabody Art Theatre, a new venture to begin functioning with the 1959-60 school year at the Peabody Conservatory of Music in Baltimore. Also added to the Peabody staff previously have been Leon Fleisher, pianist, Maurice Gendron, cellist, and Joseph Eger, French horn virtuoso.



Mr. Bernard Curry, Band Director, Santa Cruz Valley Union High School, Elroy, Arizona, writes, "We have been most pleased with the tone, quality and ease of tuning our new set of Slingerland #402 Olympic Tympani (with the Can't slip Clutch). The range of the Tympani has been exceptionally good considering our warm and dry climate here in Arizona." —*Adv.*

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The Sound of the Trumpet

HELEN P. GAUNTLETT

OF all musical instruments, the trumpet is the most familiar. But, believe it or not, the average trumpet player today is not an aspiring Harry James nor does he play in jazz ensembles or in marching bands. Rather, the trumpet player of today is a follower of Bach and Beethoven, Berlioz, Brahms and Samuel Barber; he plays with America's 1000-plus major and minor symphony orchestras, in the pit for opera companies and with the chamber ensembles.

The trumpet is one of the most ancient of musical instruments. It developed, possibly, from the shofar or ram's horn, although, as early as the Biblical time of the Exodus, the trumpet was known in a form not substantially different from today's instrument. It was then an instrument of warning or of ceremony. When the people came to Sinai, the fearful presence of God upon the mount said to Moses, "When the trumpet soundeth long, they shall come up to the mount. . . . And when the voice of the trumpet sounded long, and waxed louder and louder, Moses spake, and God answered him by a voice." And a little later Moses was directed by the Lord, "Make thee two trumpets of silver; of a whole piece shalt thou make them; that thou mayest use them for the calling of the assembly and for the journeying of the camps. And when they shall blow with them, all the assembly shall assemble themselves to thee at the door of the tabernacle of the congregation. And if they blow but with one trumpet, then the princes, which are the heads of the thousands of Israel, shall gather themselves unto thee. When ye blow an alarm, then the camps that lie on the east parts shall go

forward. When ye blow an alarm the second time, then the camps that lie on the south side shall take their journey; they shall blow an alarm for their journeys. But when the congregation is to be gathered together, ye shall blow, but ye shall not sound an alarm."

Thus was the pattern of the instrument set forth, a pattern to be known and followed for many centuries, an alarm and an announcement—with one supernatural use in the Battle of Jericho when the seven trumpets with long loud blasts were sufficient to flatten the walls. Similar mentions are to be found in Chinese history as early as 2000 B.C. and throughout Greek and Roman history at later periods.

So have trumpeters throughout history found employment. In the Middle Ages, they sounded their call to the armies awaiting each other at opposite sides of the field of battle. They were court officials; blasts on their long silver instruments heralded the entrance of kings and nobles. By the early 17th century, they were court musicians, still furnishing the necessary ceremonious fanfare, but with the added duties of playing accompanying music for Monteverdi's operas, along with the strings and woodwinds. In the 17th century, melody began to be written for what was still a very simple, almost primitive instrument—Jeremiah Clarke's *Trumpet Voluntary*, and some of Purcell's church music. The bright voice of the trumpet sounded out over the German towns in the Tower Music of Schütz's and Pezel's time, and in the Lutheran churches during performances of oratorios and cantatas. In the 18th century, Bach, Handel and Haydn all wrote the trumpet into their oratorios. Haydn and Leopold Mozart even wrote concerti for the new keyed instrument, and Leopold's son wrote it into his last few symphonies. But the golden age of

the trumpet really ended with the *Mass in B Minor*, end of the Baroque period.

After valves were added to the simple curled-back-upon-itself metal tube about a century and a half ago, the trumpet could play all the scale tones and it became an integral part of the symphony orchestra. It was still used for fanfares—in Beethoven's *Fidelio*, for instance, or the March in Verdi's *Aida*, or the procession in Wagner's *Tannhäuser*, or even in Jacques Ibert's new *Louisville Concerto*. It was also used to set the theme, as in Wagner's *Das Rheingold*, or to paint tone color, as Vincent Persichetti has used it in his *The Hollow Men*, a very original and imaginative picture of the gloom and hopelessness of mankind. But apart from these few rarities, the trumpet has been used almost exclusively to lend color and weight to orchestral tone.

After its many years as simply part of the brass section, composers are beginning to write again for the trumpet as a solo instrument, in the "long-hair" as well as in popular and band music. It has a brilliant tone of noble quality. It is brassy and militant in the familiar Sousa marches. Its indispensability to jazz is as well known as are its most popular interpreters—Harry James, Louis Armstrong and the late Papa Celestin. The days of the old-time band soloists are past and perhaps popular tastes have left behind Herbert Clarke's *Bride of the Waves*, that florid rococo gem of *fin de siècle* band concerts. But aspiring youngsters can look forward to new music to play on this most ancient and most common instrument—trumpet virtuoso *cum* composer Robert Nagel's *Trumpet Concerto* for instance. And they can still use this familiar piece of brass in its original, or Biblical, context if orchestral music be not to their taste. ▶▶▶

Helen Gauntlett, free lance writer and critic, is Executive Director of the Schola Cantorum of New York, and a native mid-westerner with nostalgic memories of town and marching bands. She is also a recent member of the staff of "Music Journal."

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